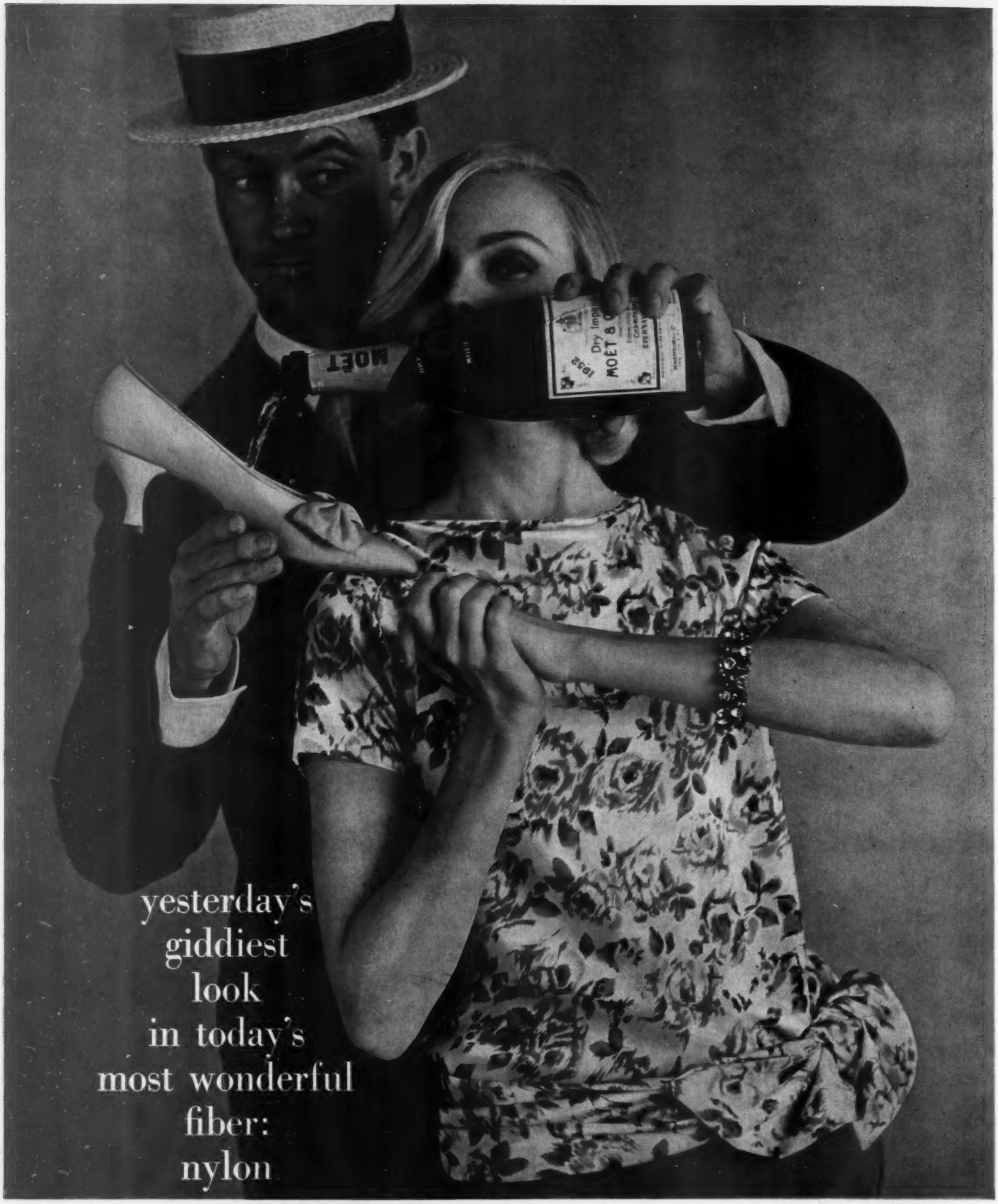
AMERICAN FABRICS

number 47 fall 1959



Steal yesterday's look, says fashion. But why be stuck with yesterday's fabrics? No need . . . when you can have nylon! And today's nylon . . . in easy-care crepes, satins, voiles, tricots . . . is prettier, stronger, better than ever. One reason: today, a good share of nylon yarn is the product of the only wholly unified plant, the most modern research facilities, the most exciting name in the industry: The Chemstrand Corporation.

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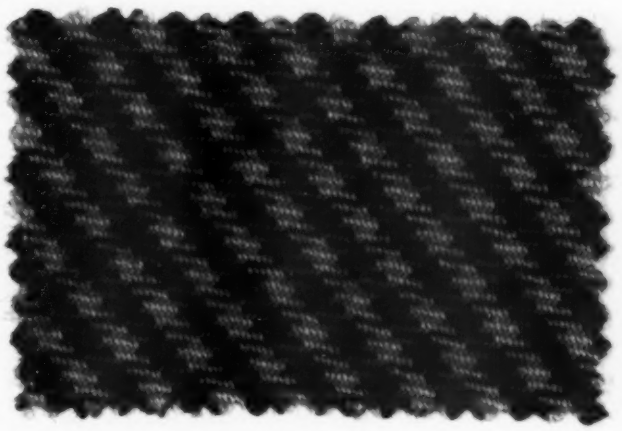
American Fabrics points out a number of significant directions for the coming twelve- to eighteen-month period. These directions should be read carefully by retailers, manufacturers, designers and producers in both the apparel and home fashions fields. The following Fashion Directions are covered in this issue:

(1) Fashion Colors For Fall 1960
(2) The District Check Potential
(3) The India Madras Influence
(4) Return to the Classics
a) Lovat Green b) Camel's Hair
(5) The Batik Print Influence

DIRECTIONS

in Fabric Fashion Trends for the Coming Seasons



The genuine Russell District Check, by SHAMOKIN WOOLENS.

DISTRICT CHECKS: These Scottish-originated designs, known as District Checks, are about to receive an enthusiastic reception at all levels and in all categories of fashion merchandise. They embody a refinement of design which is already proving to be a welcome addition to the wild, bold plaids. They are on the ascendant curve of the check-plaid-houndstooth-stripe cycle, and should be a money maker for alert makers and sellers of fashion apparel for the next two years.

(Continued on page 6)

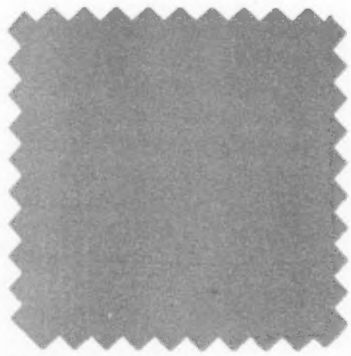
As DONALD BROOKS (TOWNLEY) sees District Checks in a casual, lynx-trimmed coat. The camel tone of the jersey dress is taken from the Check of the coat.

THESE are the precise hues selected by our Color Council for fast-selling fashion in Fall-1960. They represent the careful choice made after studying Paris trends and American tastes . . . and offer the industry an opportunity to concentrate its manufacturing around the relatively few colors which will meet the widest consumer demand . . . a prime need in showing a profit. These colors, you will note, continue along the road which Fashion charted a year ago with its Renaissance quiet drama.

SUMAC RED

AUTUMN GRAPE

RED BEECH

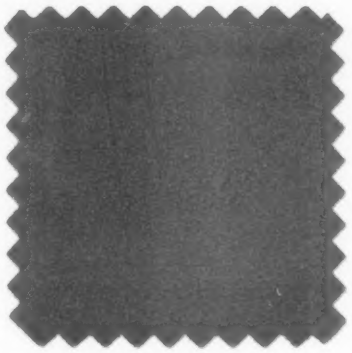


MAPLE ROSE

AUTUMN GOLD

OAK TAN

A. F.'S BURNISHED LEAF COLORS FOR FALL - WINTER 1960



OCTOBER SKY BLUE

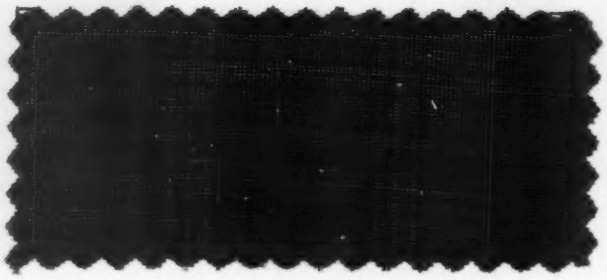
WALNUT GREEN

HICKORY BROWN

BLUE SPRUCE

PINE GREEN

OAK BROWN



(Above) SILK MARRIED TO COTTON: An extremely sheer fabric dyed to the important Lovat Green color. Content: 35% silk and 65% fine cotton. By M. & W. THOMAS.

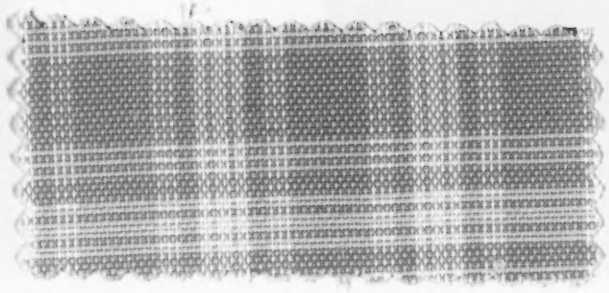
Significant DIRECTIONS for 1960 *(continued)*

LOVAT GREEN: This is clearly an example of the sensible advice: Never get tired of something before your customers do . . . and every indication is that the Lovat Green trend is here for a long period to come. This applies in all forms of apparel for men, women and children; besides being an appealing color it is sensible, practical and easy-to-care-for. It came up suddenly among the younger people; it is being worn widely now by all generations.

THE ORIGINAL CAMEL'S HAIR: The first sign that this perennial of fashion is coming back is evidenced in the better men's stores. They are showing, and selling, men's sweaters knitted of camels hair *in the original color*. This color will spread again, as it always has in the past, because it is easy for anyone to wear.

A WAX PRINT in the batik family; an acetate dress fabric by FABREX.

BATIK PRINTS: The Wax Prints of Java have a special free and appealing look, and a number of American designers have adapted this approach to contemporary print fabrics. Batik cotton prints are a high fashion item in both the men's and women's field. For cruise and resort wear they have the virtue of providing something different. They are being worn by the same sports and resort-going people who helped create the vogue for India Madras.



(Above) THE USE OF NEUTRAL COLORS: The shadow-plaid by GALEY & LORD is an example of how neutral tones can be used in interesting weaves and in key with fashion movements. A two-ply cotton in an oxford weave.

INDIA MADRAS: India Madras is no news to stores like Brooks Bros. and Abercrombie & Fitch. They have done a small but steady business in India Madras for a number of years. When, several seasons ago, AMERICAN FABRICS published its India Madras guide with 49 samples, we were surprised at the response received. Since this time we have seen an astonishing upsurge in the demand for India Madras, and it looks as if this demand will be even greater for the coming seasons. India Madras fits into almost all types of men's, women's and children's apparel . . . as well as certain home decoration . . . and there is a distinctive verve and individuality about pattern and coloring which makes them exceptionally appealing. India Madras means sales for the fashion trade, and you should plan accordingly.

INDIA MADRAS IN COTTON: the genuine import, from JACOBSON FABRICS, shows the feasibility of changing hues and tones to fit the American fashion scene. At the left, a recent snapshot of a socialite seen wearing an authentic India Madras sports jacket at Montego Bay.

INDIA MADRAS IN WORSTED: an ingenious example of how to apply a strong fashion trend to an alien but sensible cloth. There is no question that India Madras colorings and patterns will be strong in cotton; but there is a strong expectation among top designers that they will appeal to the consumer in apparel other than summer-weight shirtings and sportswear. This lightweight worsted is from SHAMOKIN MILLS, and is presented in sports jackets by Cricketeer.

PARIS
Couture Ideas Fall and Winter

On this and the following page are shown two groups of especially newsworthy models from the Fall and Winter Paris Collections. This group emphasizes growing use of manmade fibers such as Orlon acrylic, nylon, acetate, and new textured yarns. Photos courtesy of Du Pont.

① Big news in the Paris collections is this tulle evening gown with tunic top blousing over a tight hobble above the knee. Slim skirt falls open to the floor into a train.

② Hurel's polished satin of Orlon acrylic fiber and silk, in bronze green. Note new instep length and matching giant stole.

③ The controversial silhouette at Dior is portrayed in this ultra-short, jeweled white nylon tulle dress with balloon skirt blousing over a tight hem band.

④ A debutante dress with tiny off-shoulder bodice offset by a deep black girdle of the puffy nylon.

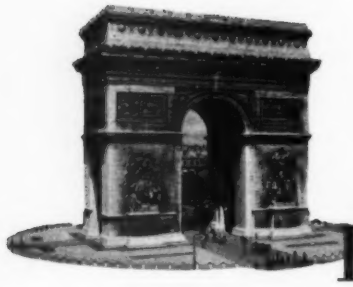
⑤ Hurel's polished white satin of Orlon acrylic and silk. *Note:* There is a marked return to full-length gowns with sleeves.

⑥ The big-collar look and covered upper arms is a big Paris evening trend. In Bucol's sheer of nylon, silk, and Lurex gold thread outlining muted grey and brown pattern.

The lowered waistline feeling is important in this new-type redingote. Seams below normal waistline give added fullness and grace. Black fox collar is detachable.

HUREL FABRIC — PIERRE CARDIN

(See page 71 for actual sample of fabric used)



PARIS

An Important Fashion Direction is the Growing Use of Muted-tone Tweeds Trimmed with Fur

Additional fabric themes favored by many Paris designers are illustrated on the page opposite.

Chanel shows this slightly longer jacket, with its brown beaver flat collar and deep cuffs which match tiny pillbox cap.

LESUR TWEED — CHANEL

Jacques Heim's new-type redingote with slightly-molded body line, barely fitted, but hinting at a waist — a plain straight back — two side flap pockets.

HUREL TWEED — JACQUES HEIM

Jacques Griffe's full-skirted coat, to be worn loose or cinched with a leather belt, shows season's generous use of long-haired fur on tweed.

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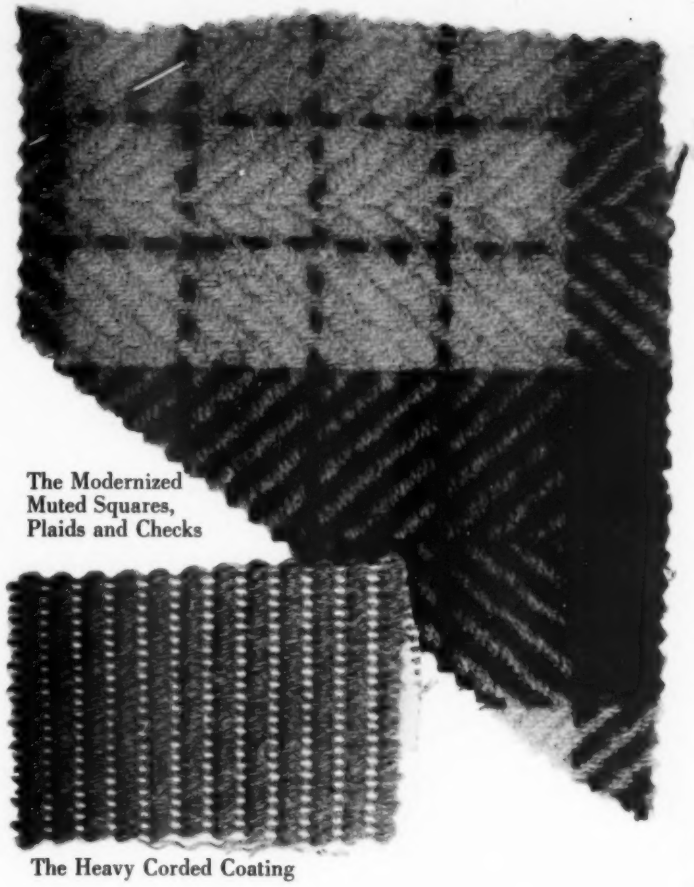


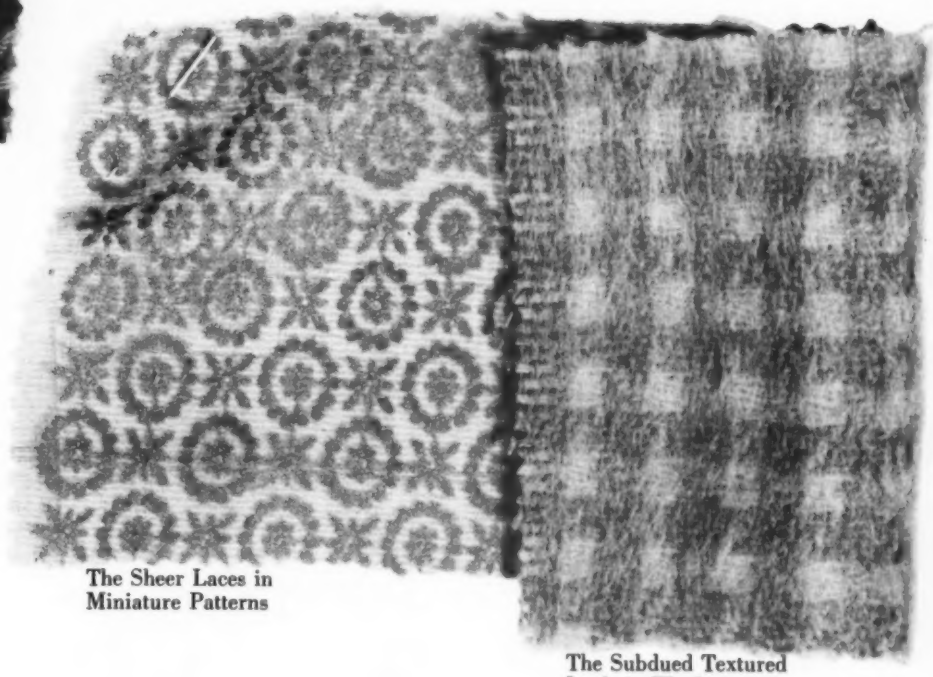
The Modernized
Muted Squares,
Plaids and Checks

The Heavy Corded Coating

The Gold and Silver
Brocades for Evening

The Random-Textured and
the Small-Nubby Look

The New Fabric Trends as Paris Designers Favor Them



The Sheer Laces in
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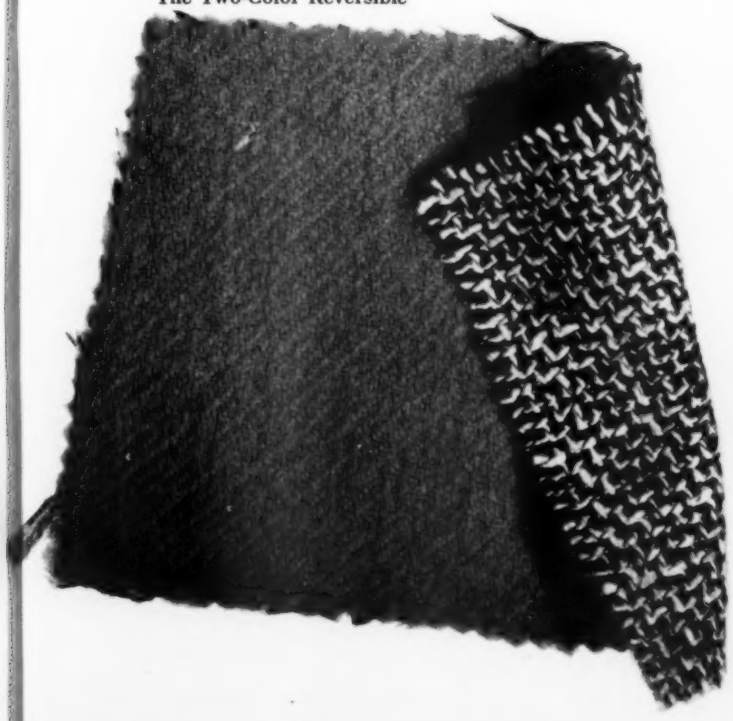
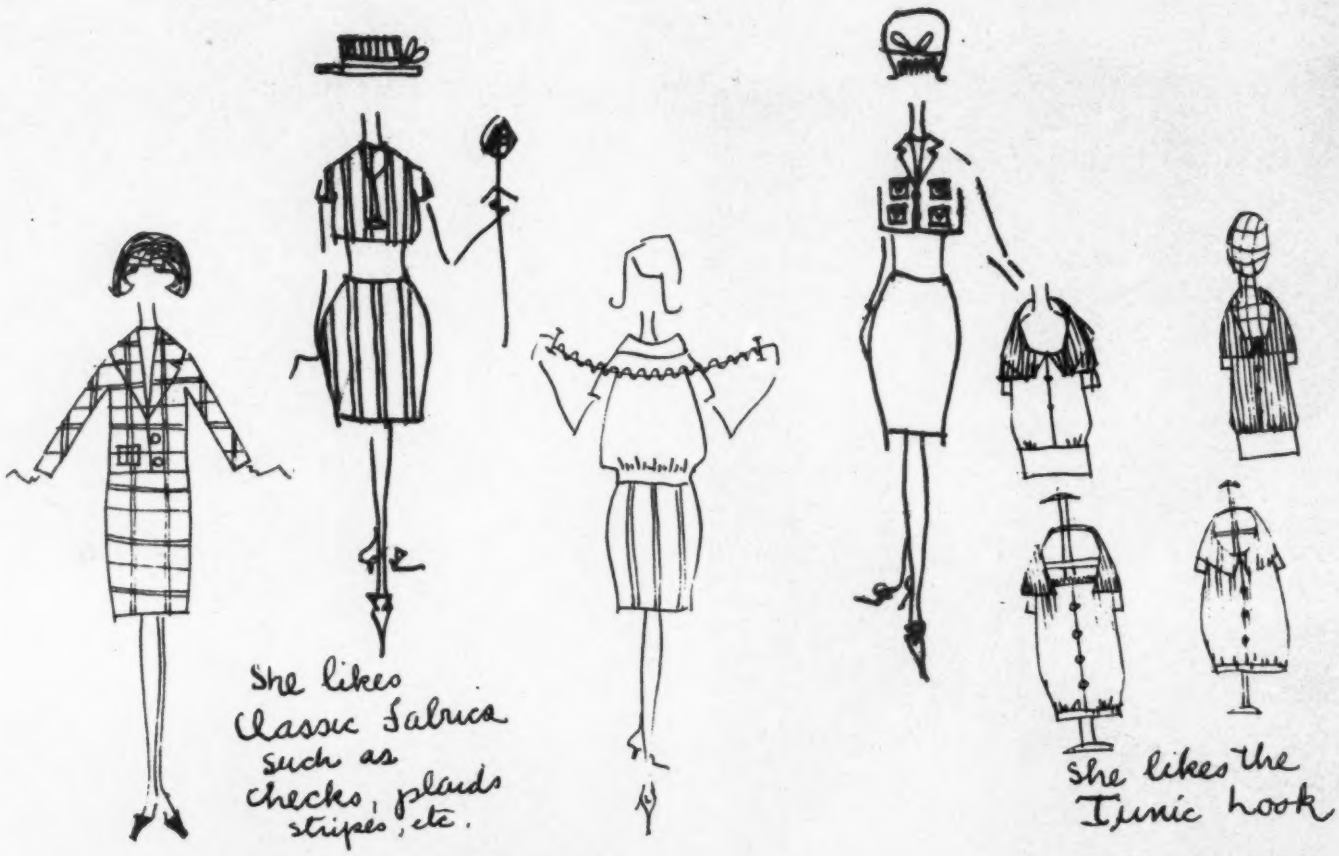
The Subdued Textured
Look in Woolens

The Two-Color Reversible



The Challis Prints



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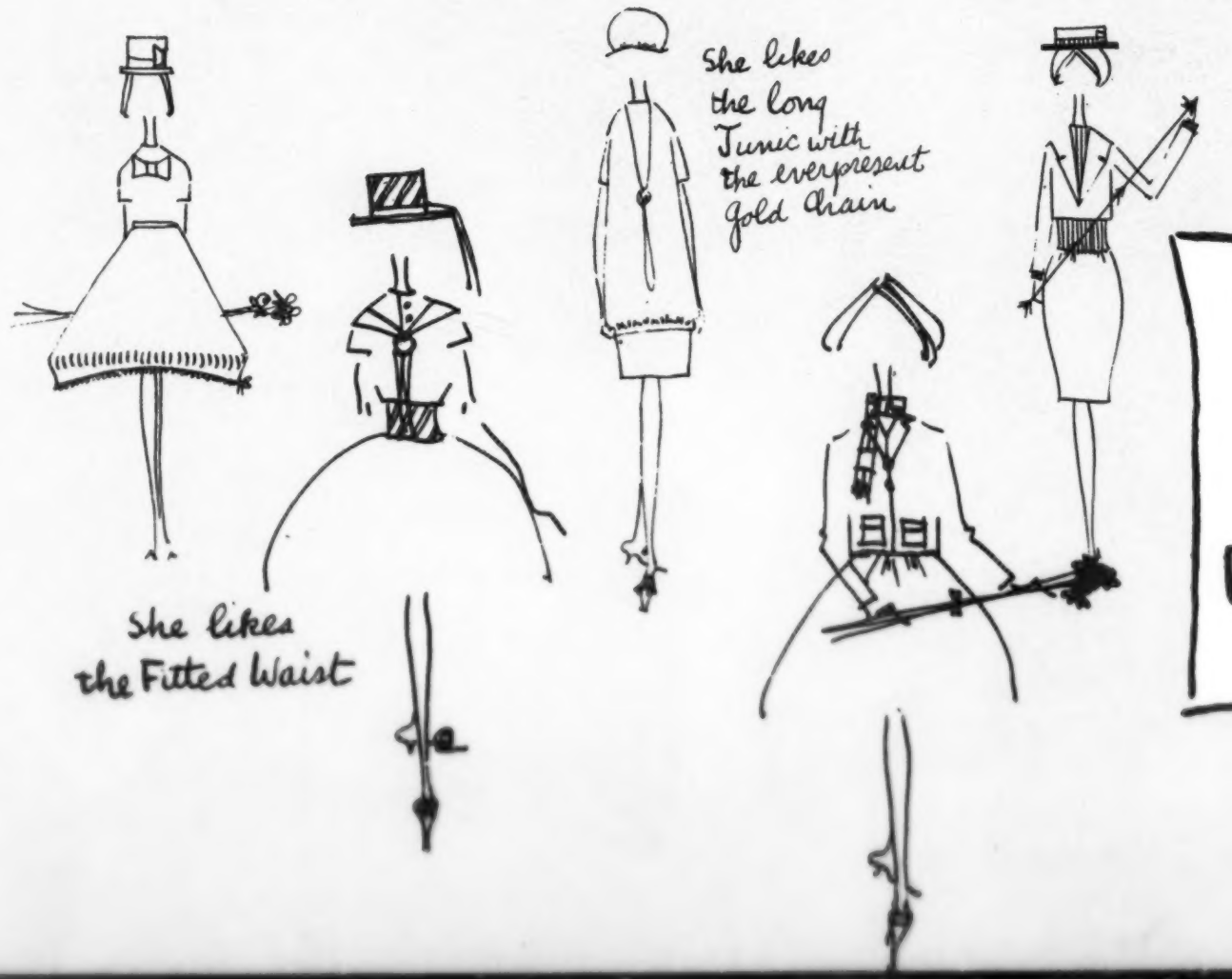

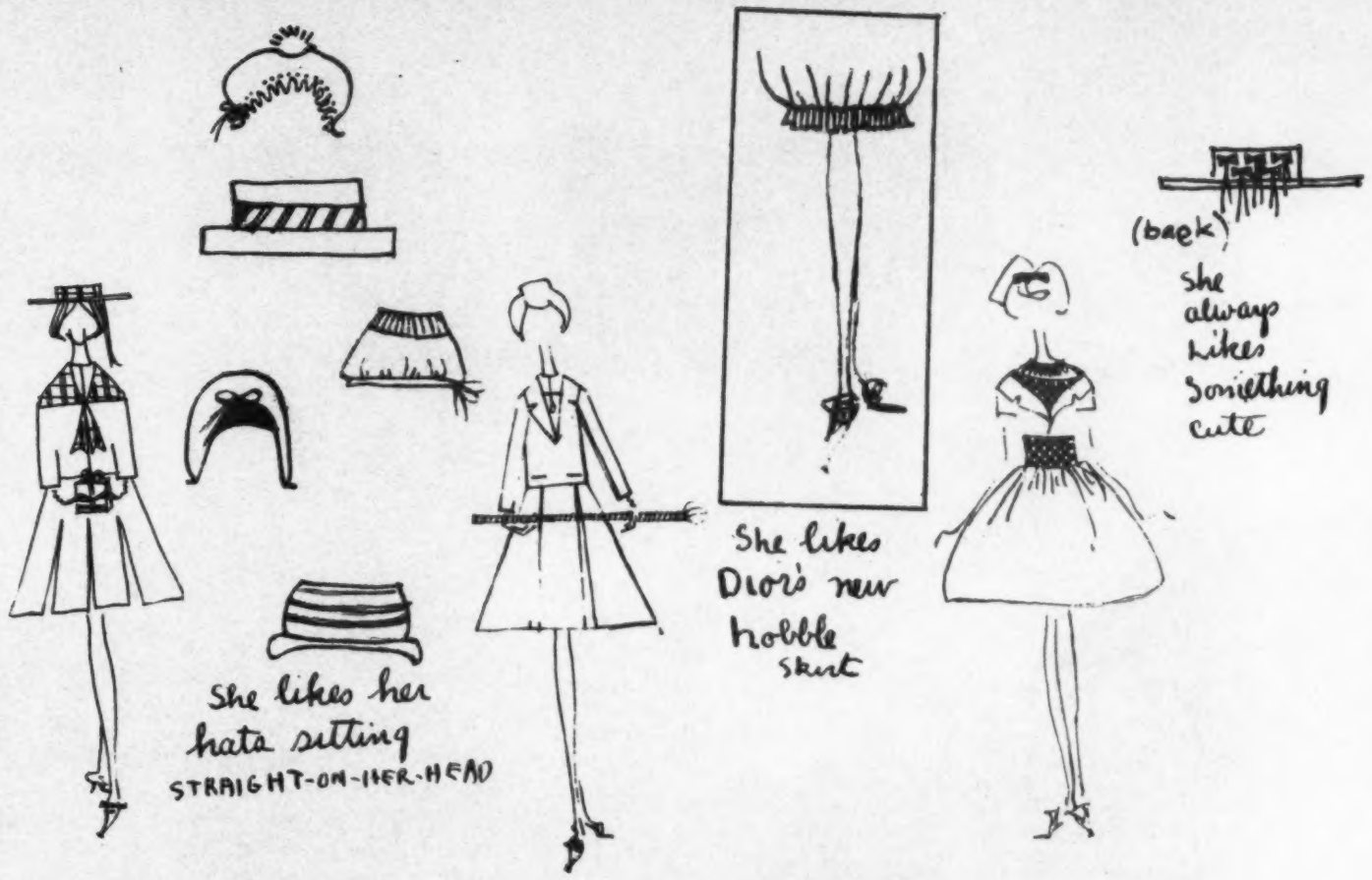

YOUNG PARISIENNE

BY PASCALINE

she likes the wide elaborate belt

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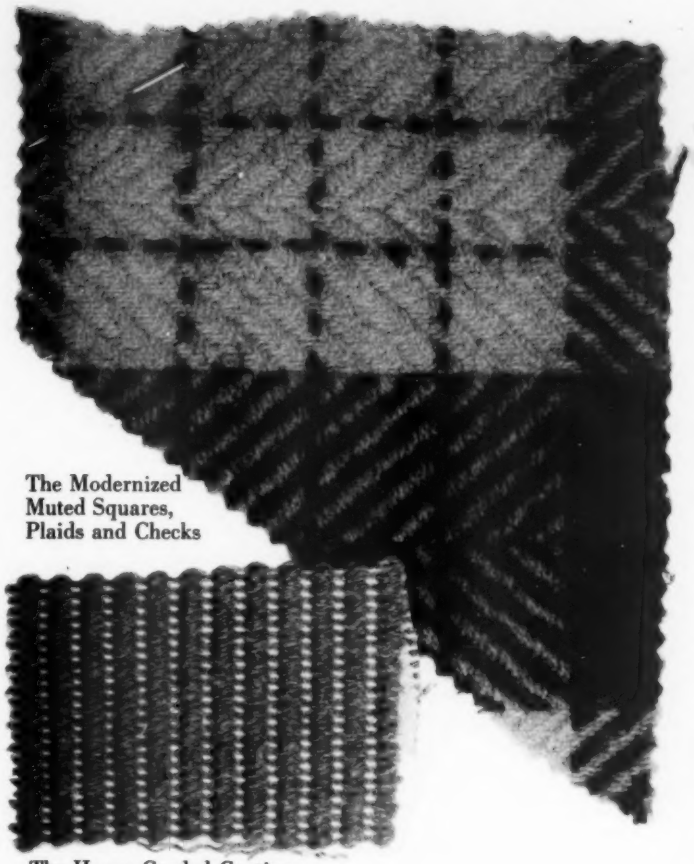

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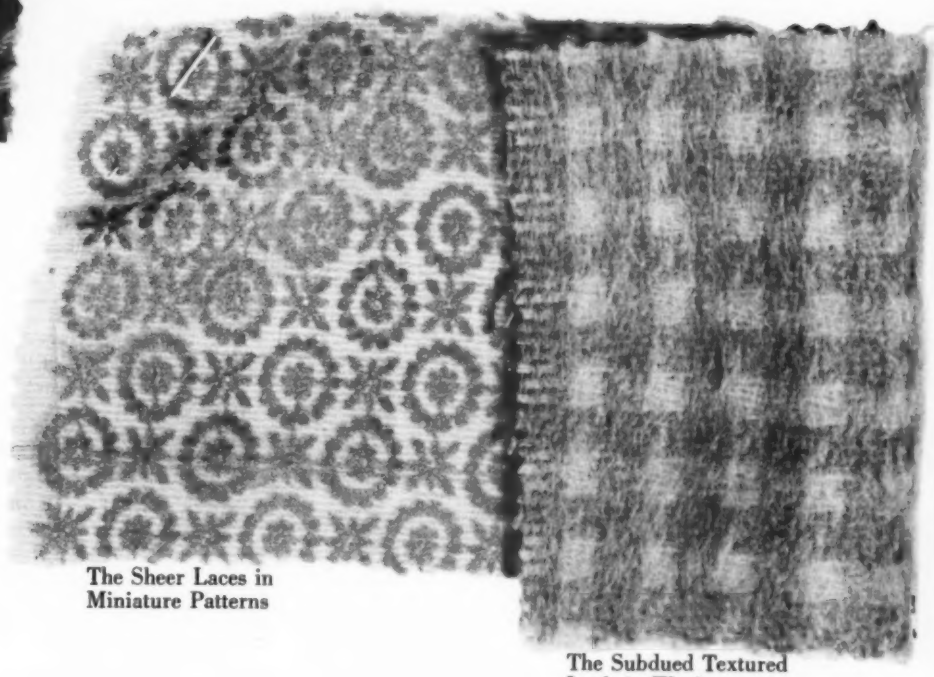

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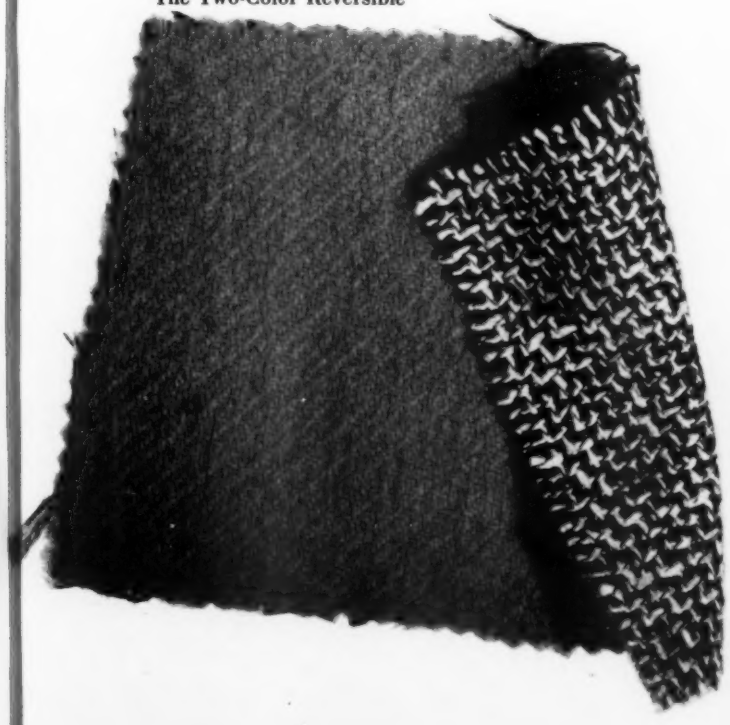

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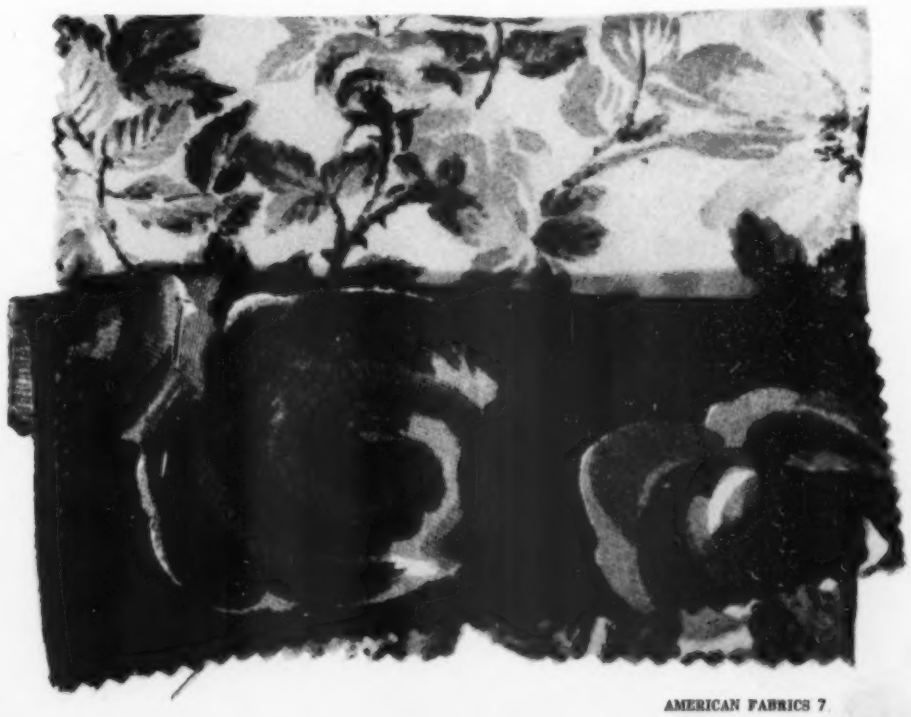

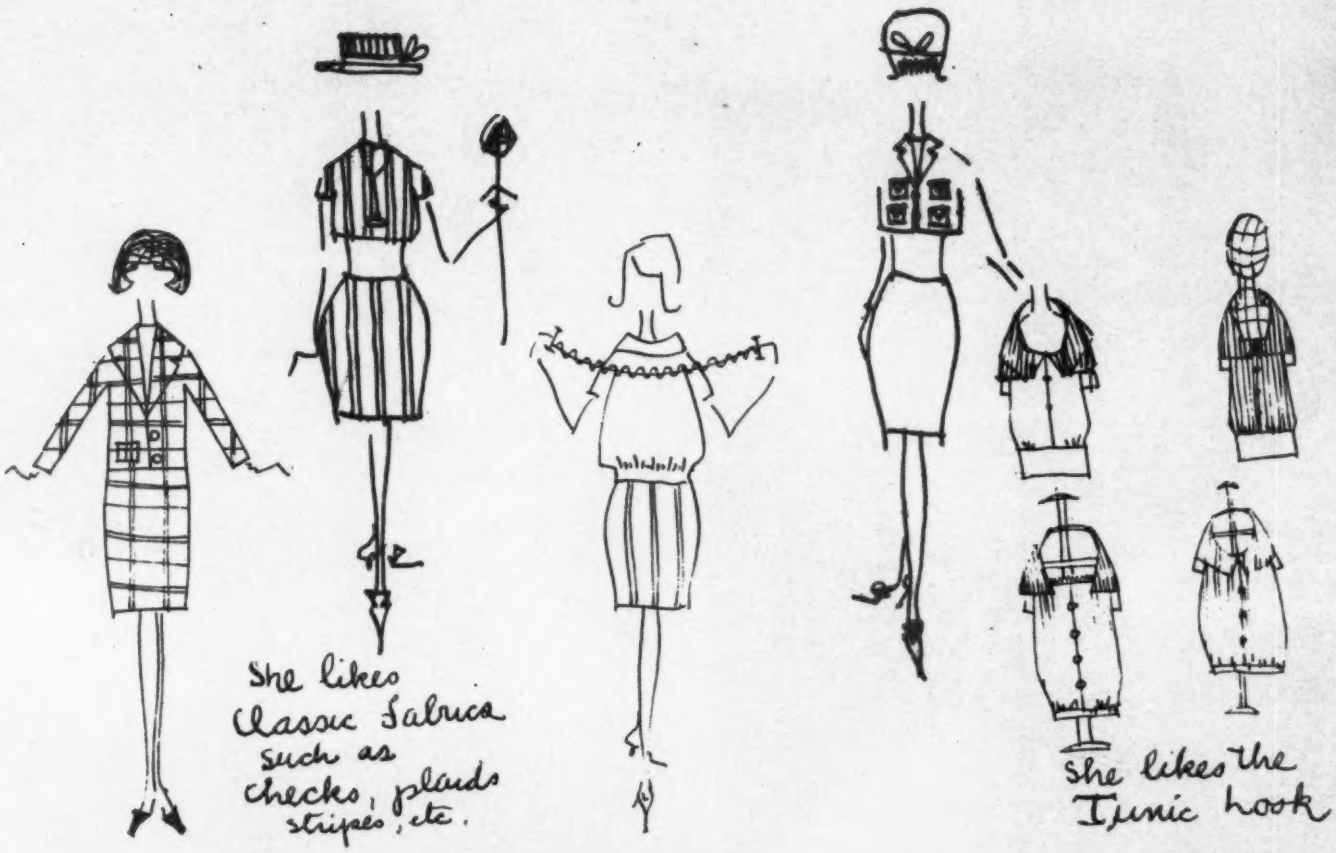

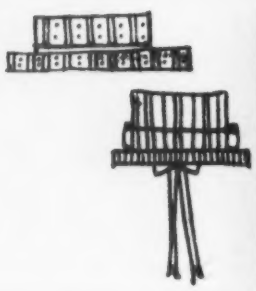

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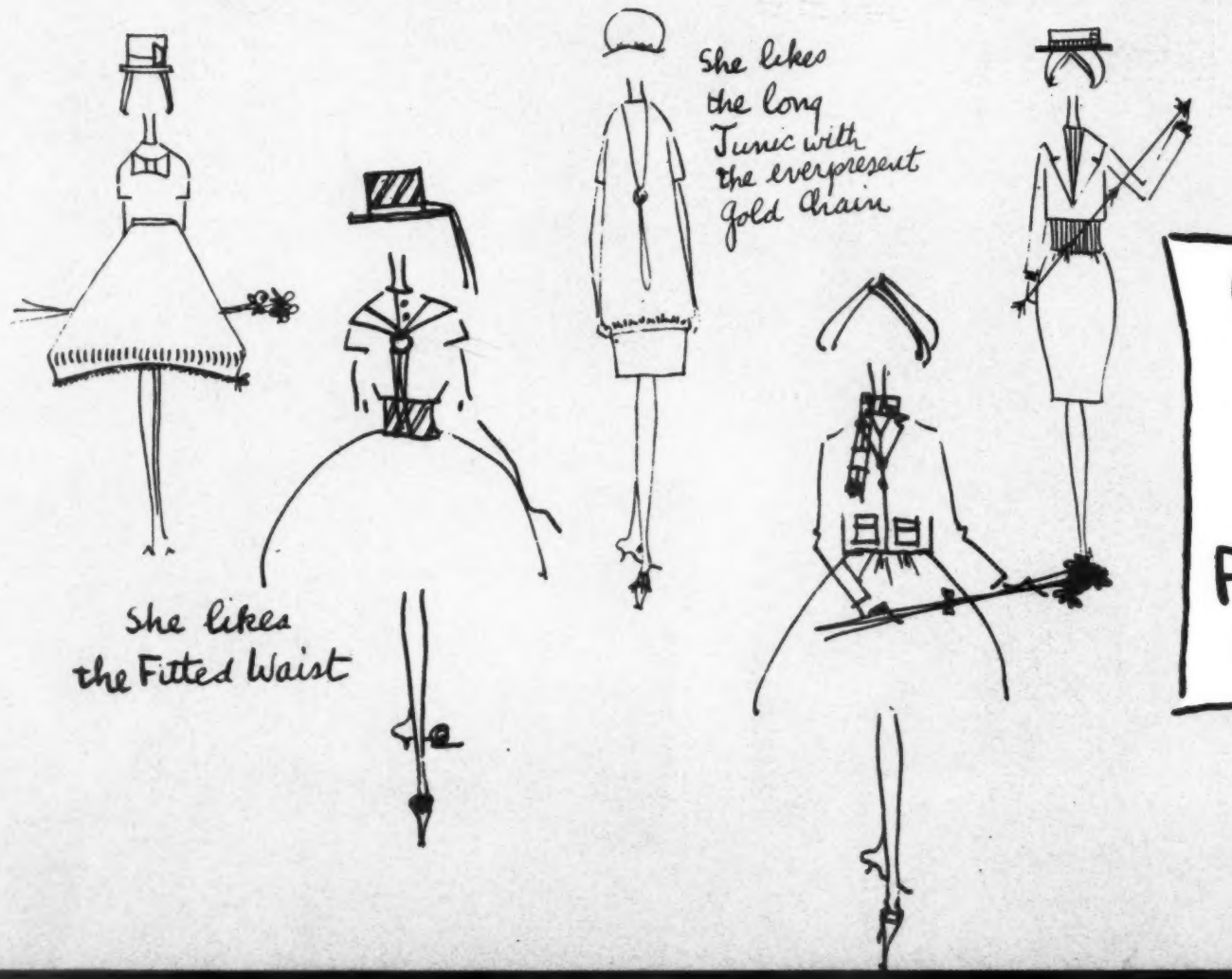

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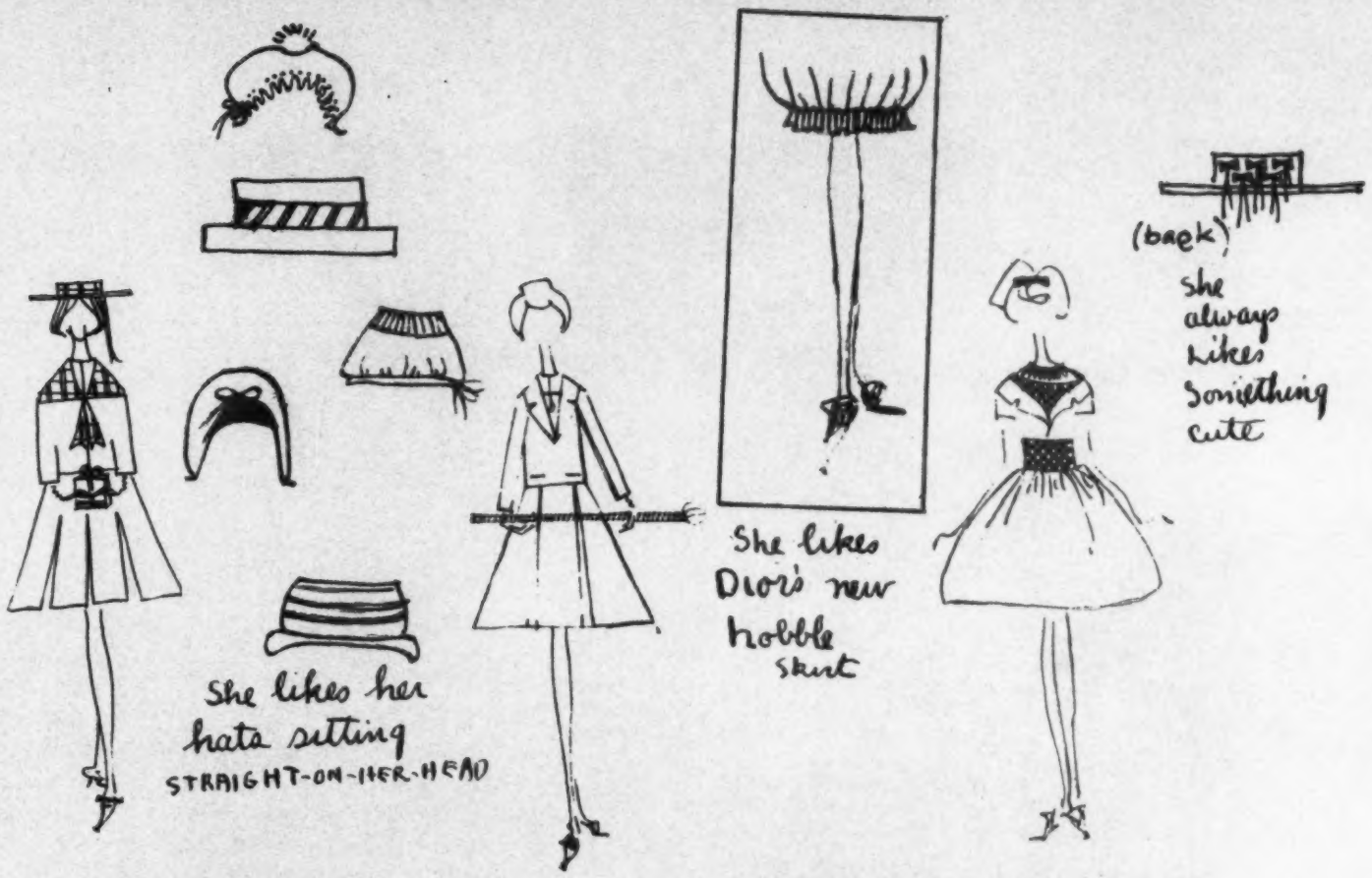

She likes the wide elaborate belt

AMERICAN FABRICS NO. 47 FALL 1959

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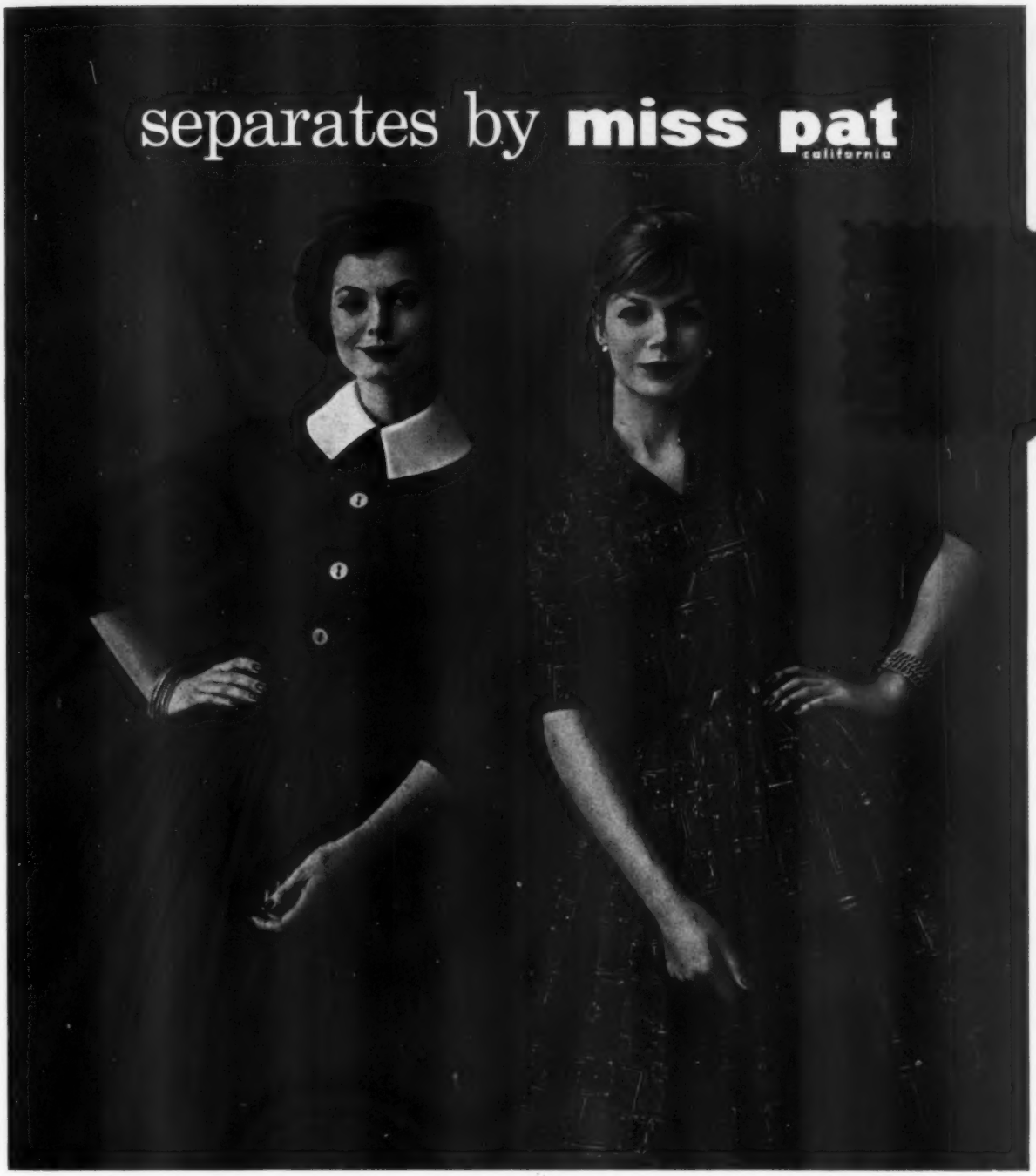

transitional coordinates by Miss Pat in printed "Moselle" by Sharon Fabrics

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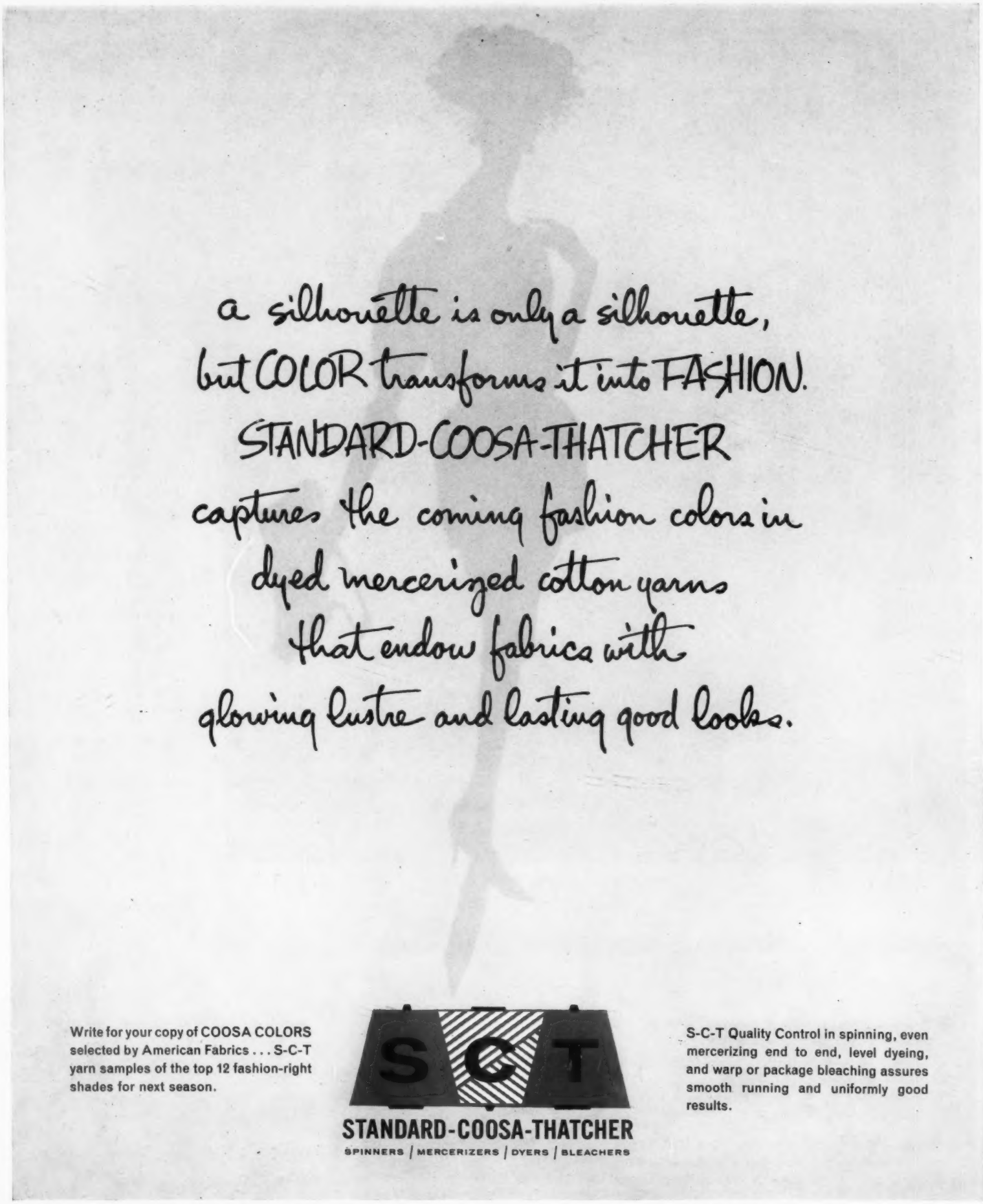

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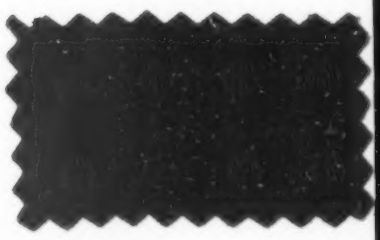

Bimini Blue 5039

LOOK HARD AT PADUA

Fashion demands the dobby dot, and Fuller does it with flair and dare. Padua is the newest in the luxury group, but the most talked about. See what scope Fuller takes with a woven dot on all-combed cotton. See what can happen to stripes and solids and prints when a whole new concept of color combinations comes together with the dobby. See Padua, if fashion is your field, and have a field day with design. Extra: It's Fuller-set wash 'n wear finish, crease resistant.

fuller fabrics

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*'Dacron' is DuPont's registered trademark for its Polyester Fiber.

A MAN YOU CAN LEAN ON THAT'S KLOPMAN!

My SHIP 'N SHORE® shirt proves it! Klopman wove the fabric and Klopman never lets you down. Fabric you can depend on. Feel it, fondle it, wash it, wear it, love it, live it! It's Klopman-woven 65 DACRON* POLYESTER FIBER / 35 COTTON. Lean on it. Ship 'n Shore does. And Ship 'n Shore supports you in style! Their Monte Carlo collar shirt has harvest wheat subtly embroidered on front and sleeves, comes in blue, maize, beige, pink or white. Sizes 30 to 38. About $5. There's definitely a store near you that has it! KLOPMAN MILLS, 450 Seventh Ave., N.Y. 1.

Fashion Stitching Adds Interest to Smart Styling

AMF Stitching Machine Creates a Variety of Stitches with a Hand-Crafted Effect

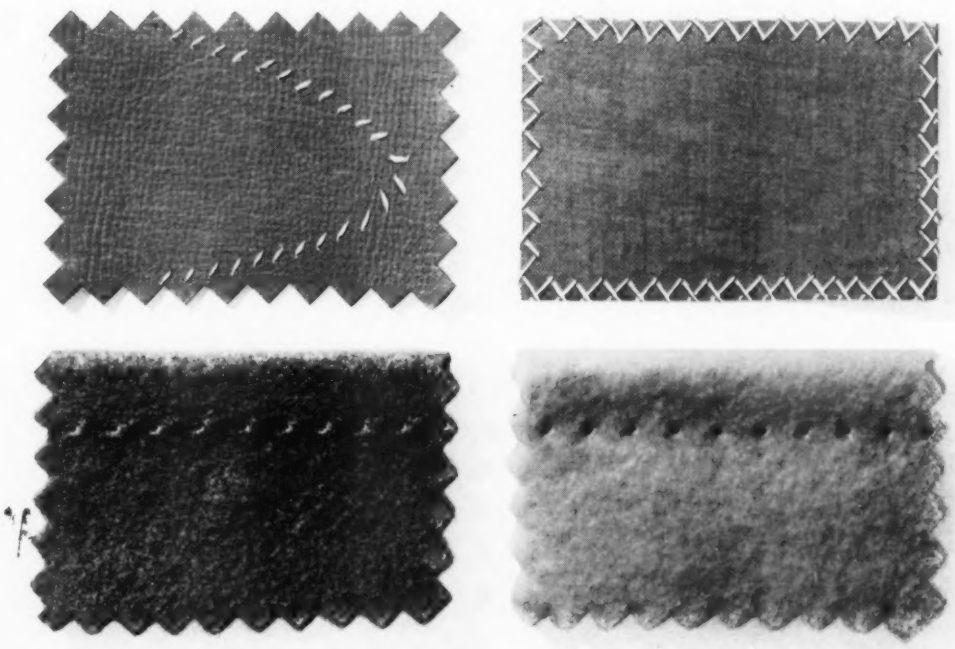
The demand for custom details that create an aura of interest in smartly-styled apparel, footwear and accessories continues to grow while the supply of skilled needleworkers rapidly dwindles. AMF Fashion Stitching fills this ever-expanding gap . . . not merely as a substitute for fine needlework, but as a means of providing this luxurious finishing touch more rapidly, economically and dependably than ever before.

The unique Floating Needle of the AMF Stitching Machine actually carries the thread *completely through* the work to duplicate the hand motions . . . while eliminating the possibility of skipped or missed stitches. The machine operates at the rate of 400 stitches per minute on all types of natural and synthetic fabrics and leathers . . . consistently outperforming the most accomplished needleworker.

The wide variety of hand-stitch effects made possible by AMF Fashion Stitching opens a broad new area of rewarding exploration for the stylist and designer. Fashion Stitching can be employed equally successfully to effect a bold, contrasting detail . . . or to bring to a garment the subtle mark of fine quality. It gives the clever stylist a means of embellishing with a distinctive touch, while eliminating more costly ornamentation.

AMF Fashion Stitching is widely used today by manufacturers of ladies' outerwear, blouses, suits and dresses; by men's coat, suit and sportswear manufacturers; and by the glove, shoe and accessories industries. It marks the fashionable silhouette with the added distinction of the quality-tailored look. For full details on the important role AMF Fashion Stitching can play in your new stylings, write Stitching Machinery Division, American Machine & Foundry Company, 261 Madison Ave., New York 16.

Four of the many hand-stitch effects possible with the AMF Stitching Machine.



BELFAST®*

SELF-IRONING COTTON

DEERING MILLIKEN RESEARCH CORPORATION — SPARTANBURG, SOUTH CAROLINA.

ANOTHER GREAT PRODUCT

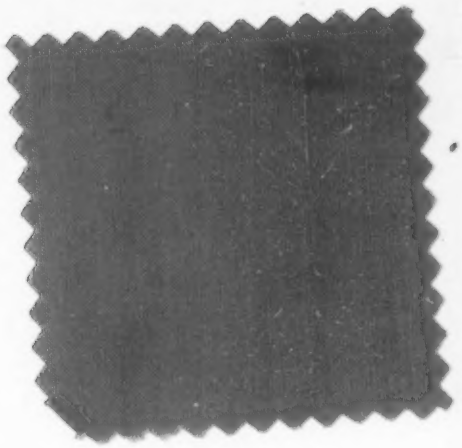
from

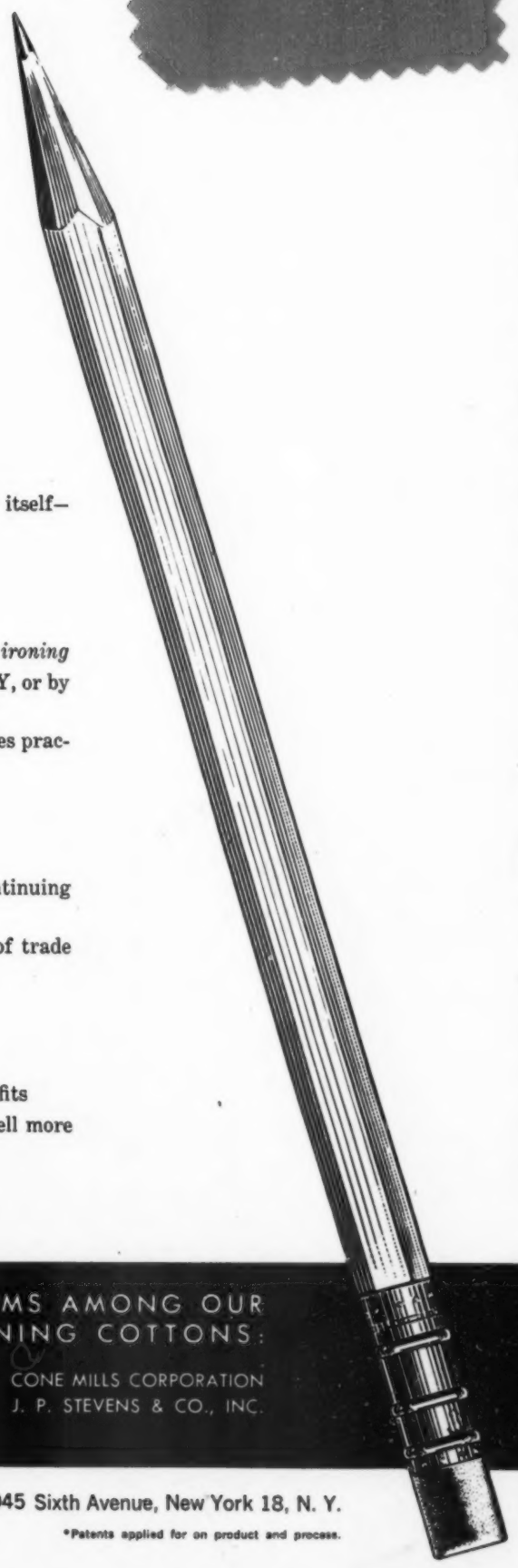
DEERING MILLIKEN RESEARCH

Check it Yourself!

only BELFAST®

self-ironing cotton offers a complete "Wash'n Wear" package





☑ PRODUCT

- the first and only truly permanent self-ironing cotton ever produced
- not just a finish, but a permanent modification of the cotton fiber itself—*can't wash out!*

☑ PERFORMANCE

- the only fabric that can be spun dry in a washing machine, *and need no ironing*
- can be washed by hand, by automatic machine INCLUDING SPIN DRY, or by commercial laundries without *ever* losing its self-ironing properties
- releases dirt and soil much more easily than other cotton fabrics; washes practically lint free; odor free; won't shrink out of fit

☑ PROMOTION

- the BELFAST STORY will be told to millions of consumers in a continuing program of National Advertising and In-store Demonstrations
- the BELFAST program will help you sell with consistent campaign of trade advertising, sales training, promotional aids and direct mail

☑ PROFITS

- product performance plus promotion are the basic ingredients of profits
- BELFAST fabric offers the complete package designed to help you sell more items, more profitably
- plan *now* to build your profits with BELFAST self-ironing cottons

WE ARE PROUD TO LIST THE FOLLOWING FINE FIRMS AMONG OUR LICENSED PROCESSORS OF "BELFAST" SELF-IRONING COTTONS:

BRADFORD DYEING ASSOCIATION (U. S. A.)
CANNON MILLS, INC.
CONE MILLS CORPORATION
CRANSTON PRINT WORKS, INC.
SAYLES FINISHING PLANTS, INC.
J. P. STEVENS & CO., INC.
SOUTHERN BLEACHERY AND PRINT WORKS, INC.

BELFAST SELF-IRONING FABRICS DIVISION Deering, Milliken & Company, Inc. 1045 Sixth Avenue, New York 18, N. Y.

®"BELFAST" is the registered trade-mark of Deering Milliken Research Corp., for self-ironing fabrics.

*Patents applied for on product and process.

Burlington weaves a philosophy of progress

Dress rehearsal Clothes make the man. But it takes searching to sell him successfully. Searching for comfort, for ease-of-care, for durability. Here's where Burlington's intensive research is so important. It's a big job . . . big enough to keep hundreds of personnel busy in 24 laboratories . . . to warrant expenditures nearly *doubling* that of any other textile manufacturer.

In masculine comforts *alone*, its results have included Raeford 2/80's featherweight suitings, Galey & Lord washable cords, the trend-setting field of Burlington's ease-of-care fabrics. The search has satisfaction. Men's summer suit consumption has doubled. And Burlington's progressive research program will increase it more.

Programs for plant modernization and quality control are equally progressive, equally vital. Burlington weaves a philosophy of progress . . . setting a pace for others to follow.

Burlington INDUSTRIES, INC.

"Woven into the Life of America"

Burlington QUALITY

. . . the world's largest, most diversified manufacturer of textiles, with 55,000 employees in 114 plants located in 85 U. S. communities and 4 foreign countries. Executive Offices: Greensboro, N. C.

For today's new age of Elegance...

metallic yarns of MYLAR® inspire rich design ideas for home furnishings

In every area of home furnishings, today's metallic yarns inspire new opportunities for creative fabric designing. Subtle touches of metallics can help you provide the color and excitement so essential to style-setting fabrics. And when the metallics are made with Du Pont "Mylar"* polyester film, they are as practical as they are elegant. Non-tarnishing metallic yarns of "Mylar" are strong, durable, and flex-resistant . . . won't crack, split or break. This unique strength makes them easy to weave. Be sure to see the wide range of new colors and types of yarns now available.

*"Mylar" is a registered trademark for Du Pont's brand of polyester film.

MYLAR®
POLYESTER FILM

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

FOR ALL TYPES OF FASHIONABLE FABRICS, METALLICS OF "MYLAR" PROVIDE RICH NEW DESIGN OPPORTUNITIES

Draperies and Curtains

Metallics of "Mylar" retain their beauty year after year, require no special care. Curtains can be machine-washed.

Upholstery

In modern or traditional furniture, metallics of "Mylar", subtly used, complement the décor of modern living . . . withstand constant flexing and abrasion.

Domestics

Towels, bath accessories and bedspreads flecked with metallics of "Mylar" provide a "special-occasion" look for year-round use.

Linens

Table linens accented with metallics of "Mylar" combine the elegance of kings and practicality of modern fabrics for both formal and everyday settings.

Intimate Apparel

Extra-fine metallics of "Mylar" are soft enough to be worn next to the skin, yet strong enough to withstand machine washing.

Suits and Dresses

Metallics of "Mylar" provide lasting beauty with practicality for fashionable brocades or washable cottons.

For helpful information on how you can capitalize on the new design opportunities provided by metallics of Du Pont "Mylar"* polyester film, contact your metallic yarn supplier. Or send for our "facts" booklet on properties and uses for metallic yarns of "Mylar". Write E. I. du Pont de Nemours & Co. (Inc.), Film Department, Wilmington 98, Delaware. Be sure to mention your specific types of fabrics.

*"Mylar" is Du Pont's registered trademark for its brand of polyester film

MYLAR®
POLYESTER FILM

"Mylar" polyester film is a tough, clear plastic film. It is *not* a metallic yarn . . . it *is* a base material used by leading metallic yarn manufacturers to produce finished metallic yarns of outstanding performance and value. Write Du Pont for list of manufacturers now offering metallic yarns of "Mylar".

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

BLACK PEARL

...its rare glow of color radiates sales...

exclusive in Princeton's Temptation

Why Does The A.I.L. Seal Appear On Some Wash 'N' Wear Garments?

AMERICAN INSTITUTE OF LAUNDERING ® CERTIFIED LAUNDERABLE

FRANK P. ONORATI
MANAGER – Textile Approval Division, American Institute of Laundering

The AMERICAN INSTITUTE OF LAUNDERING is the national trade association of more than 4,000 professional family-laundries. These laundries earn their living handling the laundry of more than 12,000,000 families . . . and they do an aggregate volume of more than one *billion* dollars a year!

Why then, people have asked us, does the INSTITUTE'S CERTIFIED LAUNDERABLE SEAL appear on some garments advertised as wash 'n' wear?

Many People Send Wash 'N' Wear To The Professional Laundry!

A great many women don't like the work entailed in drip-drying. So they send wash 'n' wear to the laundry. Also, many men feel that only a professionally-laundered garment has a crisp and neat professional look. And they send wash 'n' wear shirts to the laundry!

So we award our SEAL to be certain that these garments will really be launderable!

Wash 'N' Wear Is A Fine Selling Feature—But Here's How To Improve It!

If you run ads on wash 'n' wear garments . . . and if they are really professionally launderable, too . . . *include that fact in your ads.* Tell people that your garments can be sent to a professional laundry! In that way, you'll get double sell in your ads. And to really clinch the sale, be sure all your washable products carry the CERTIFIED LAUNDERABLE SEAL. It will make your sales easier!

American Institute of Laundering

THE NON-PROFIT RESEARCH AND DEVELOPMENT CENTER OF THE TEXTILE-LAUNDRY INDUSTRIES · JOLIET, ILLINOIS

NEW YORK OFFICE: EMPIRE STATE BUILDING Telephone Wisconsin 7-8738

The Fashion Fiber that's ever new

is a constant source of inspiration. Designers dream it differently but, past, present and future, they dream in terms of the most versatile fiber of all... **Cotton Ice Mercerized Yarn** from American & Efird Mills. After the Bikini, what? The answer is here today in a cone of yarn with the clarity of color, the subtlety of luster, the talent to change its texture a thousand ways. The style that's knit of **A & E Cotton Ice** is fresh, young, exciting because the beauty is mercerized into the yarn to stay. **A & E Cotton Ice** makes you think of wonderful things. Ask to see some of the inspirational knits designed by Ted Bodin to show off its affinity for what's new in fashion.

CABANA BY HAMMACHER SCHLEMMER

American & Efird mills, inc. 350 FIFTH AVENUE, NEW YORK CITY
MAIN OFFICE AND MILLS: MOUNT HOLLY, N.C.

COMBED • CARDED • DURENE® MERCERIZED • DYED YARNS • WORSTED • ORLON
OUTERWEAR BLENDS • TEXTRALIZED YARN FOR BAN-LON GARMENTS • INDUSTRIAL SEWING THREAD • CIRCULAR KNIT FINISHING

Arnel at the smart resorts

There are all kinds of fabrics for resort . . . but the excitement is in Arnel. There is a fresh approach, a breathtaking newness and it all adds up to a brilliance and originality of styling.

There are fresh new surfaces—exciting new concepts—new weights and textures, woven and knitted specifically for Resort and Spring, 1960.

Opposite you see a heavily slubbed sharkskin—a Continental knit—an airy sheer cord—a sunny boucle-like fabric. There are many more . . . all distinctly different-looking . . . and all, of course, enjoying Arnel triacetate's celebrated ease-of-care advantages.

Why not see them now at the Celanese Fabric Library? Just call Elizabeth Stout, Fabric Coordinator, Murray Hill 9-6000, Ext. 265.

Celanese Corporation of America, 180 Madison Avenue, New York 16, N. Y.

Celanese® Arnel®

Celanese

CONTEMPORARY FIBERS

*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pretested for performance claimed

DYLANIZE

TRADEMARK

The International Standard for wool washability and shrink resistance.

STEVENSONS (U.S.A.) INC.

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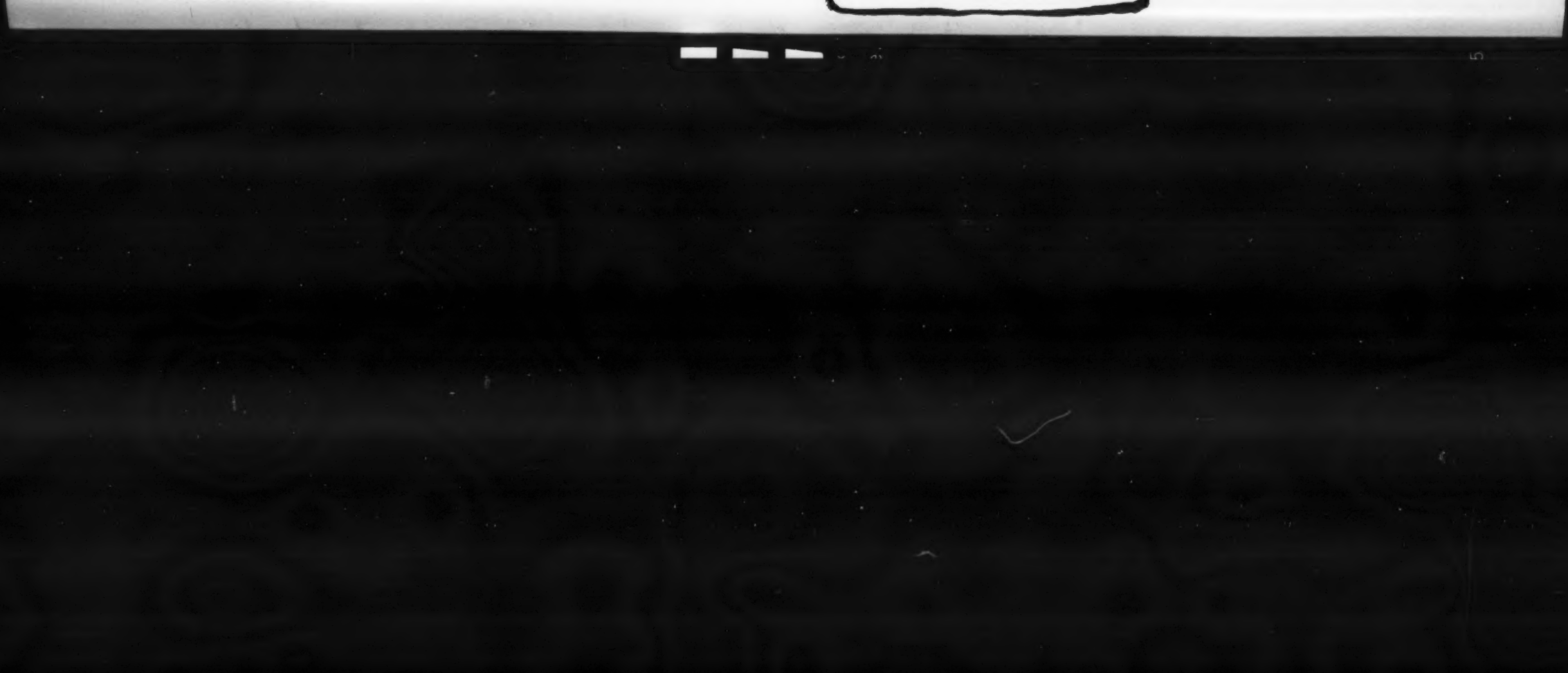

Joan Bellew of Kate Greenaway

dresses two

junior white collar girls

in Galey & Lord's

oxford weave cotton.

Galey & Lord

Burlington

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Fashion begins with fit •SANFORIZED• TRADE ® MARK brings fit to millions

•*SANFORIZED*• and its internationally known sister trademarks •*SANFOR*• and •*SANFORIZADO*• signify that garments so labeled will not shrink out of fit

SANFORIZED • Division of CLUETT, PEABODY & CO., INC. • NEW YORK, N. Y.

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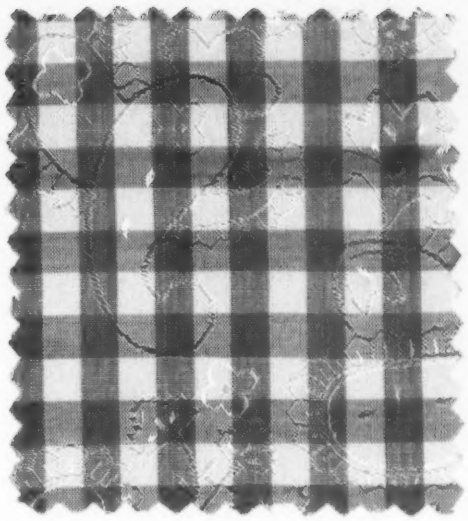

creators of distinguished

Pure Silks
for sports and casual wear

AUBURN SILKS ARE PERFECTION SILKS

Auburn offers Perfection in Silks . . . superb quality, creative designing, and artistic color planning . . . all brought together in superb fabrics specially made for every cutting and selling advantage.

Stripes, plaids, ginghams, broadcloths, jacquards, solids, tweeds, and prints . . . ALL IN PURE SILK. You will find them all equally inspiring, especially our new line of truly different Prints.

AUBURN fabrics

Auburn Fabrics, inc.

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*SPECIALISTS IN PLAID, STRIPE, PLAIN, PRINT AND JACQUARD SILK SHIRTINGS AND TWEEDS

WAMSUTTA SELECTS

Vycron*

POLYESTER FIBER

FOR ITS MAGICAL

EXCELLÈRE†

The perfect 50-50 blend of
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- superb wash and wear performance
- unmatched resistance to pilling
- outstanding dyeability and draping qualities

For men's and boys' slacks, rainwear,
jacketings, summer suitings, children's wear

†T.M. Wamsutta Mills
*Registration applied for

BEAUNIT MILLS, INC., Fibers Division, 261 Fifth Ave., New York 16, N.Y. · Plant: Elizabethton, Tennessee

"Everglaze" Marketing Division, Wilmington, Delaware, supervises the international merchandising of the "Ban-Lon" and "Everglaze" trademarked products of Joseph Bancroft & Sons Co.

Madame Grès
chooses beautiful
Ban-Lon® jersey

for its smart good looks
and fluent drapeability.
A pleasure to work with,
to wear and to care for,
the soft fabric derives its
talents from an exclusive
crimp in its "Textralized"
yarn. And because it is
tested for quality you know
"Ban-Lon" jersey is
easy to wash and firmly
resistant to shrinking,
stretching or pilling.

FOR YOUR PROTECTION
Fabrics which carry this trademark must pass rigid quality and performance tests.

Quality Fabric
BAN-LON®
JOSEPH BANCROFT & SONS CO.

THE PERFECT PAIR FOR OUTERWEAR: EASTMAN KODEL® AND EASTMAN VEREL

VEREL

...for warmth inside

A plushy pile of Verel modacrylic gives warmth without weight. Backing of triacetate. No bulk, no bulge. Feels warm and comfortable.

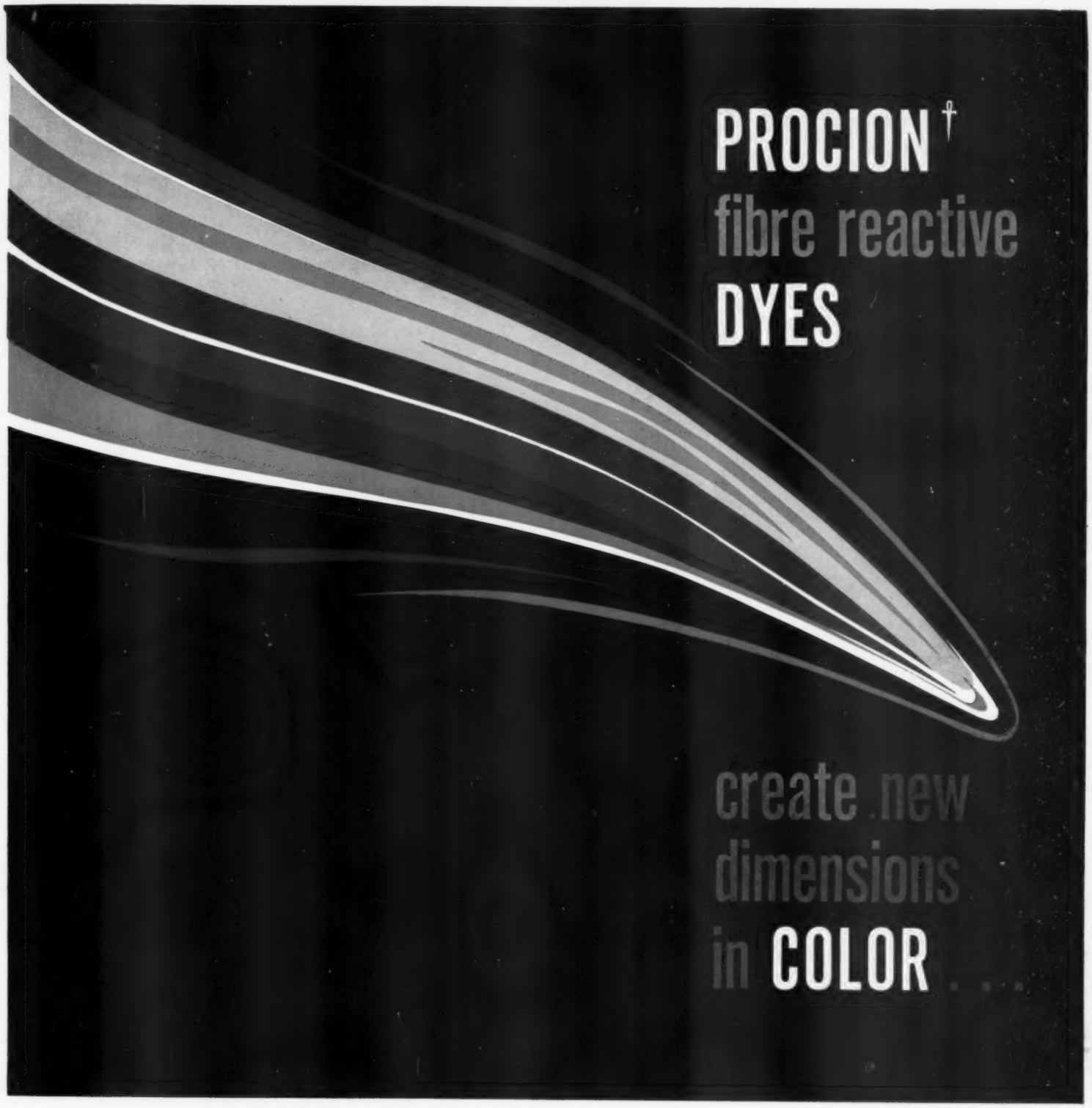
KODEL®

...for neatness outside

The champion of stay-fresh fibers is what keeps this coat looking fresh and crisp. It fights off wrinkles with thousands of tiny fiber "muscles." Shell of Kodel polyester and rayon.

Kodel is the trademark for Eastman polyester fiber. Verel is the trademark for Eastman modacrylic fiber. Only the fibers are made by Eastman, not fabrics or garments.

EASTMAN CHEMICAL PRODUCTS, INC., SUBSIDIARY OF EASTMAN KODAK COMPANY, 260 MADISON AVENUE, NEW YORK 16, N. Y.



Suddenly the land is alive with the color magic of Procion Dyes . . .

Fabric stylists are seeing their most subtle color fantasies faithfully re-created on cottons and rayons, silks and woolens.

Converters are seeing their fabrics dyed or printed in rich penetrating hues that actually lock themselves to the fibre molecules for lasting color fastness.

Consumers are seeing lovely, new garments decked in brilliant and pastel shades that stay color-fresh despite sun and soap.

Everywhere you look, yarns and fabrics are reaching new heights of color loveliness, thanks to the magic of Procion Dyes. Don't you think it's time you added the wonderful new dimensions of Procion color to *your* fabric styling?

†I. C. I. trademark. Procion Dyes are the first fibre reactive dyes to be manufactured in the U. S. A.

Quality AHCO PRODUCTS Integrity

258-9

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55 Canal Street, Providence, Rhode Island • Est. 1815

A Subsidiary of Imperial Chemical Industries Limited, England

West Coast Representative: Chemical Manufacturing Company, Incorporated of California

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Procion dyestuffs and the processes for their use and applications to textiles are the subject of patents and patent applications in the U.S.A.

TASLAN* TEXTURED YARNS ADD NEW FABRIC RICHNESS AND SALES POSSIBILITIES

*"TASLAN" is DuPont's registered trademark designating textured yarns made in accordance with quality standards set by DuPont.

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NEW HORIZONS for Natural and Synthetic Fibres

Individually or in combination, any of the standard textile fibres—natural or synthetic—can be textured or texture-blended to interesting new forms . . . providing an almost limitless range of fabric effects!

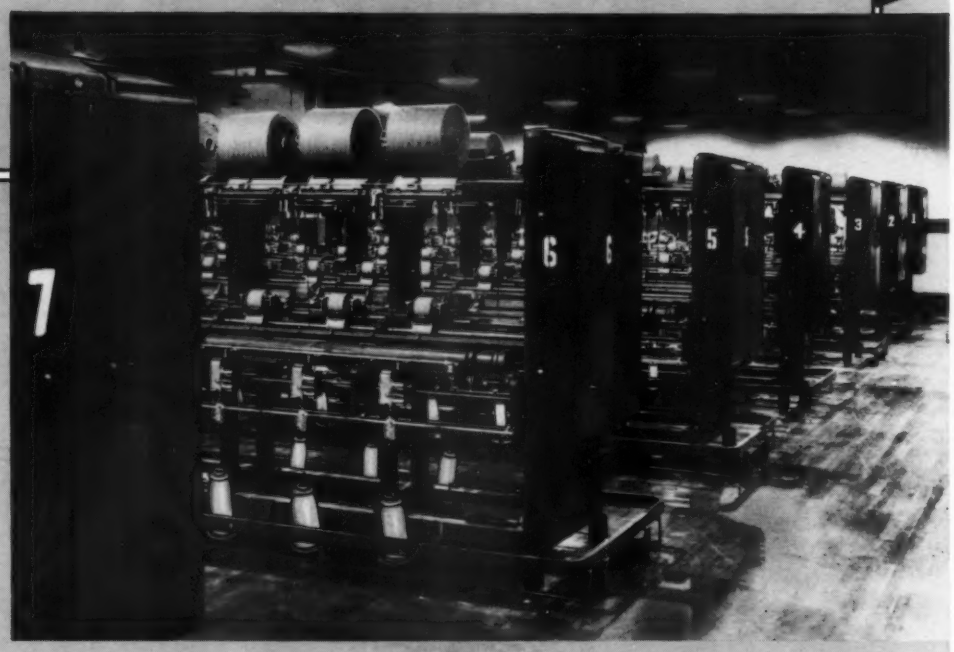
Taslan* textured yarns offer a long list of distinctly different properties, with plus values which have already opened new end use fields for textile material and created extra selling opportunities in established lines.

Production-wise, U. S. Textile has the machinery you'll need for texturing either large or small packages, fine or heavy deniers. The U. S. Acme Jumbo Texturizer, shown in the seven unit installation below, is one of three precision-built machines backed by the greatest engineering experience in the industry . . . tried, tested and proven in a steadily growing list of textile mills.

All three models were developed in close cooperation with yarn producers and users—ready for your use in capitalizing upon the profitable new horizons offered by Taslan* textured yarns.

Write, phone or stop in for full information . . .

U. S. TEXTILE MACHINE COMPANY
SCRANTON 8, PENNA.
Authorized Machinery Manufacturer for the Taslan Process*

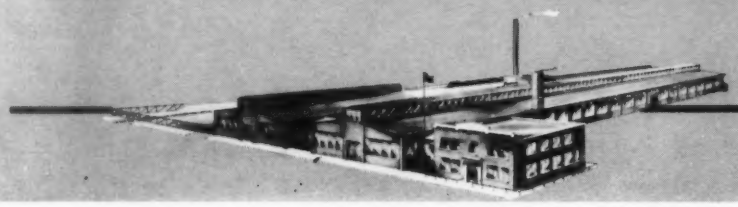


U.S. ACME
JUMBO TEXTURIZER

produces
TASLAN* TEXTURED YARNS
on 10" traverse, 10" diameter packages

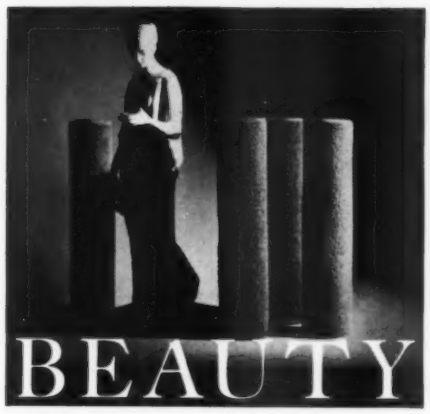
opens new opportunities in texturing

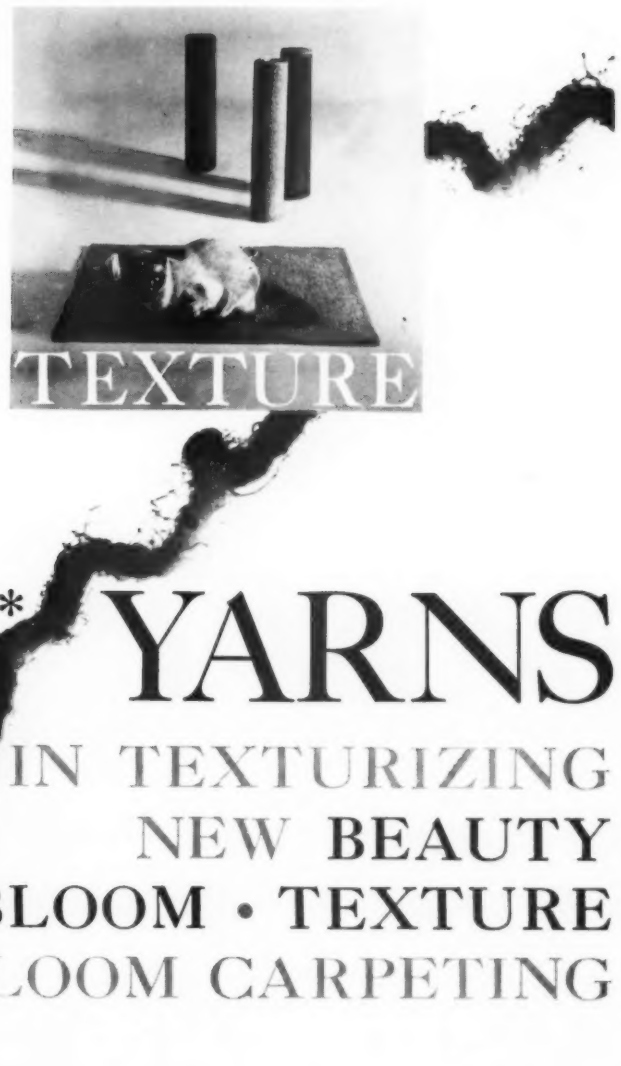
- **Heavy denier yarns for rugs and many industrial end uses**
- **Multiple-end Taslan* textured yarns for unique fabric effects**



U. S. TEXTILE

DESIGNERS AND MANUFACTURERS OF
PROCESSING EQUIPMENT FOR ALL FIBRES—SINCE 1929





SPRINGSET* YARNS

AN ACHIEVEMENT IN TEXTURIZING THAT BRINGS NEW BEAUTY • BLOOM • TEXTURE TO BROADLOOM CARPETING

US100N... A peak quality Springset yarn spun of 100% nylon. Permanently set in a resilient random twist, *US100N* creates broadloom carpeting that is dense and luxurious, long wearing and springier under foot, unusually and beautifully textured.

US200AN ... A superior blend of Springset Celaire† acetate and nylon. Because it is a closely twist-set yarn, carpeting made of *US200AN* has permanent beauty and texture, built-in crush resistance, quick "recovery"... fade, stain and soil resistant as well.

*Trademark of U. S. Rubber

†Celanese Trademark available to licensed carpet manufacturers

SPRINGSET YARNS are an exclusive development of the

Textile Division

United States Rubber

Rockefeller Center, New York 20, New York

Resort—by Croft Carpet Mills—one of the first new carpets of Textured Caprolan

FRESH NEW COLORS
LIVELY NEW TEXTURES
EASIER CLEANING

That's carpet of Textured Caprolan!
New Textured Caprolan is first and foremost in filament nylon—a significant achievement in carpet yarn engineering.
Certified for performance, carpet of this new fiber will not shed, pill, or fuzz. Cleans easily with proper detergent. And it's unexcelled for wearability—colors and textures *stay* beautiful because they're built right into the fiber.
Caprolan—the new kind of nylon by Allied Chemical—especially developed to take the wear and tear of modern living.

For a "change for the better" in customer satisfaction, get the facts about

TEXTURED **caprolan®**
THE NYLON FIBER BY ALLIED CHEMICAL

Allied makes the Caprolan fiber—not the carpet.

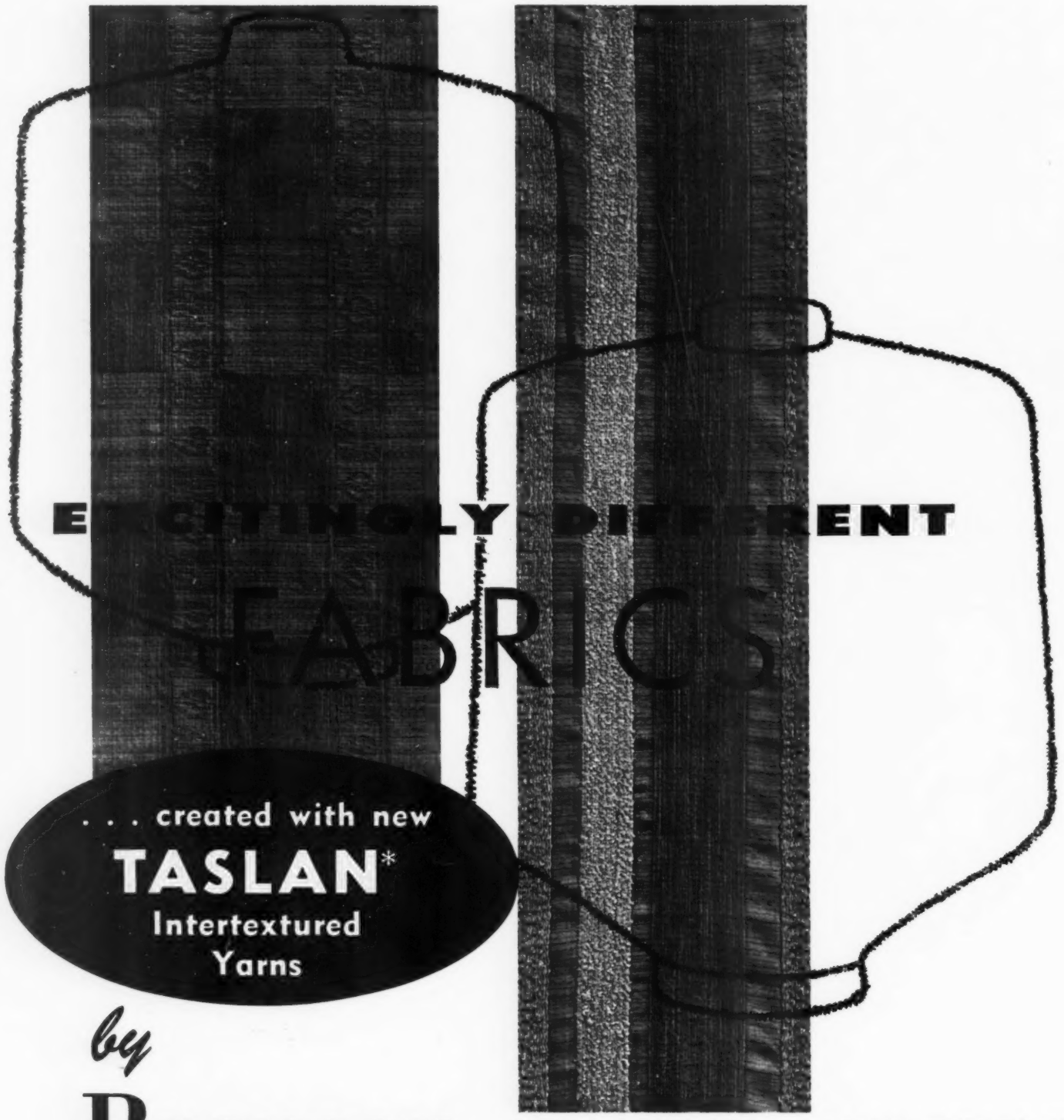
Allied Chemical

ALLIED CHEMICAL CORPORATION, 261 MADISON AVE., NEW YORK 16

Pure Silk Fabrics

MAYAR

MAYAR SILK MILLS, INC., 330 FIFTH AVENUE
NEW YORK 1, NEW YORK • • • LA 4-7417



. . . created with new

TASLAN*

Intertextured Yarns

by

Branson

NEW . . . and excitingly different . . . are the fabric creations made with TASLAN* Intertextured Yarns by Branson.

These soft, core-bulked yarns bring to fabrics a new elegance in hand and texture, yet they are abrasion-resistant, non-pilling, and long-wearing.

TASLAN* Intertextured Yarns by Branson enrich and enhance style-appeal with an almost infinite variety of decorative and novelty effects, patterns, and colors . . . as well as thick, thin, even or random spacing. Perfect where hand, texture, and effect are important, these yarns may be core-bulked Nylon, Dacron, Rayon, Acetate, Arnel, Orlon, or Wool.

There's new luxury . . . new EXCITEMENT . . . in fabrics made with TASLAN* Intertextured Yarns by Branson!

**Registered DuPont T.M.*

Fabric woven by Craftex Mills, Inc.

Branson Company

1808 Liberty Life Bldg. • Charlotte, N.C.

Plant: Monroe, N.C.

CHICAGO: William Napier, 3555 Peterson Ave.
JENKINTOWN, PA.: William A. Popp & Associates, The Benson-East
NEW YORK: Robert Napier, 51 E. 42nd Street

J. P. STEVENS knits this delectable tricot fabric magic from new Enka nylon, the yarn with the heavenly *soft* touch. Softer, more luxurious. Even brings out truer colors. The difference is there because Enka is actually made differently . . . to give feminine fashions an exciting new elegance. Learn all about new Enka Nylon from A. B. Harris, Jr., Nylon Product Sales Manager in New York. Call Oxford 7-6141, Extension 26. Or check the Enka sales office nearest you. Find out, too, about Enka's Customer Service Program of advertising, merchandising and publicity support—tailored especially for you.

So many good things begin with

ENKA NYLON *Yarns*

If you loved nylon before, you'll love new Enka Nylon even more!

SARAMAE'S waltz-length gown—beautiful as a painting by Renoir . . . Made with the *soft* touch of Enka Nylon yarn—so excitingly new and different. Actually softer, more luxurious than you ever dreamed a nylon could be. Made *differently* by Enka to bring out *true* colors . . . especially for the lovely things that women love to wear. Fabric: Nylon tricot by J. P. Stevens. Colors: white over blue, white over pink, black over pink. Sizes: Small, Medium and Large. Price $17.00.

AMERICAN ENKA CORPORATION, 530 Fifth Avenue, New York 36, N. Y. • Producers of Rayon • Nylon • Yarns • Fibers

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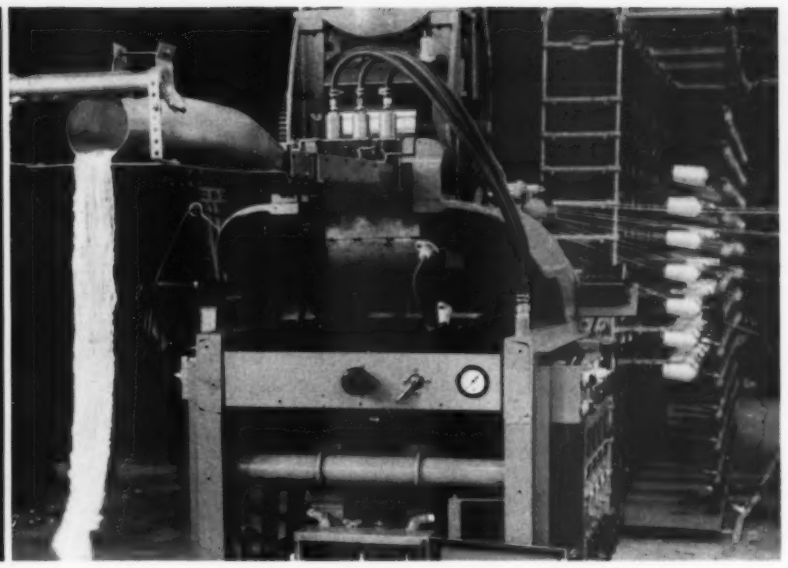

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3. Heat-setting can be done with *wet heat* for maximum coverage and penetration: this results in mass-lot uniformity and eliminates end-to-end variations.
4. Simultaneous heat-setting and dyeing can be done to achieve good uniformity at a savings in handling.
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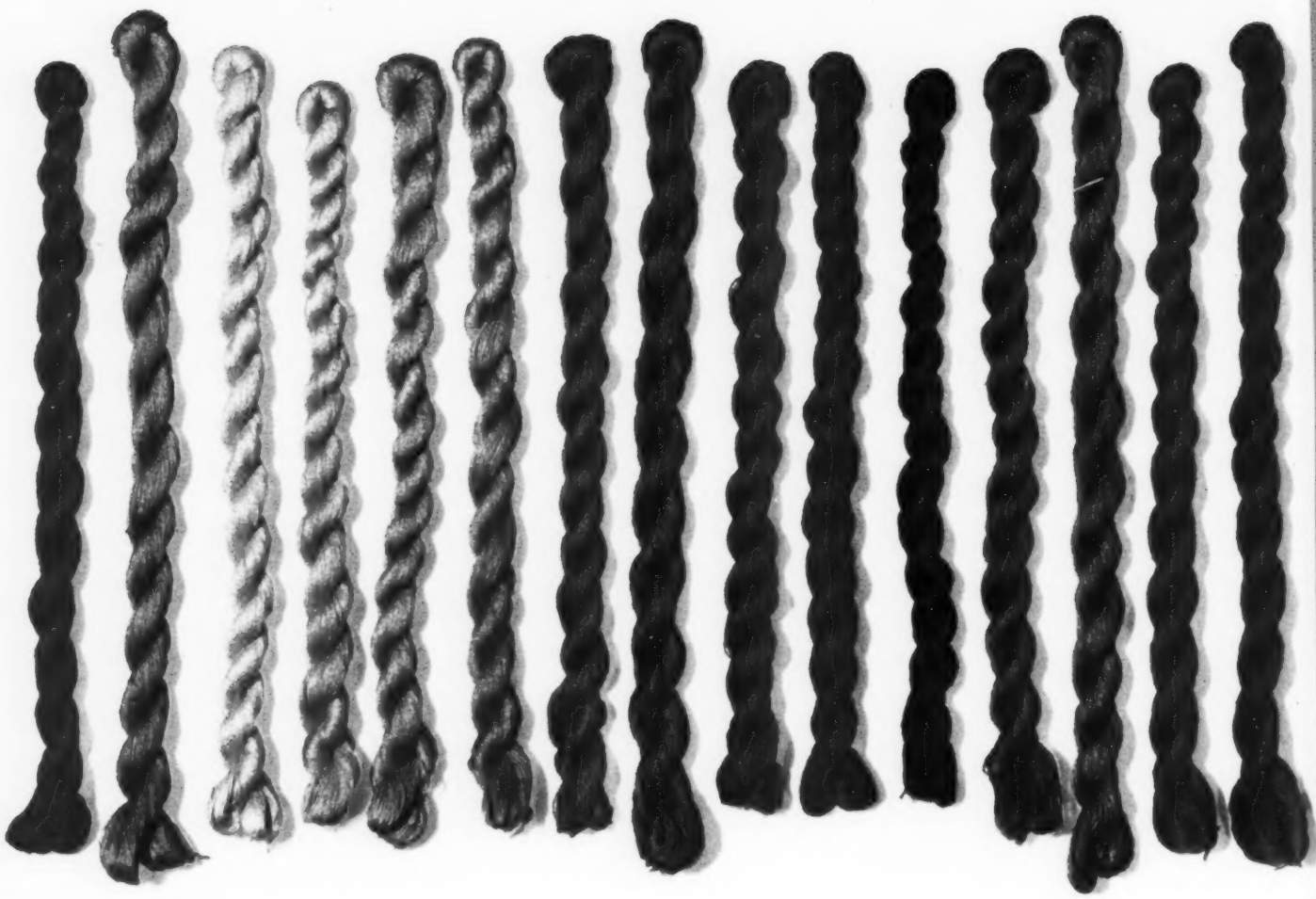

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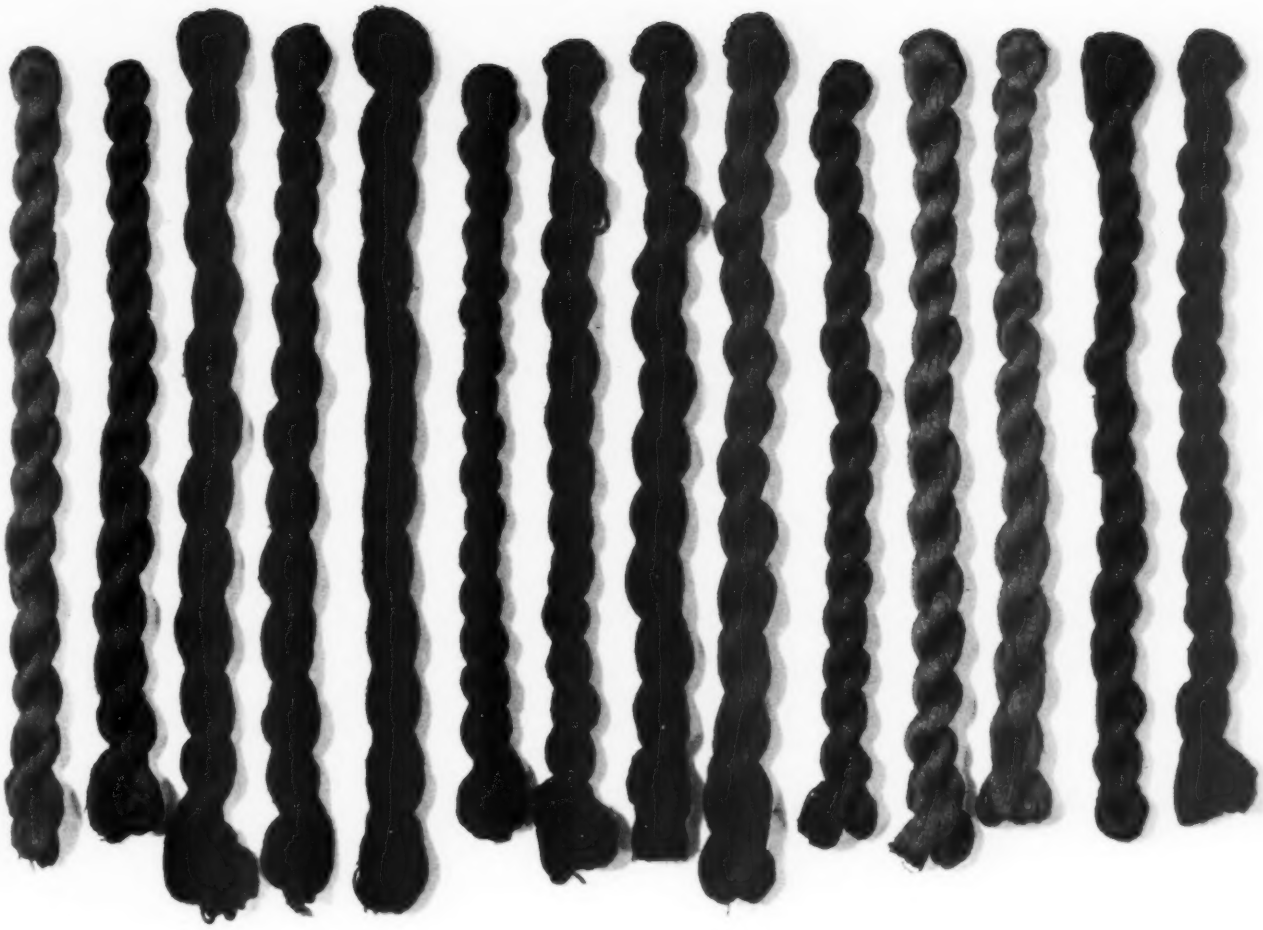

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A Guide to the New FTC Labeling Rules

In order to assist your sales and promotions department we present this simplified pairing of Trade and Fiber Names

ACELE, acetate — Du Pont — filament fiber.
ACRILAN, acrylic — Chemstrand — staple fiber.
ARISTOCRAT, rayon — American Bemberg — filament, staple and tow.
ARNEL, triacetate — Celanese — filament and staple.
AVICRON, rayon — American Viscose — filament with latent crimp.

BEMBERG, rayon — American Bemberg — cuprammonium filament.

CAPROLAN, nylon — Allied Chemical — filament, textured types, for upholstery, carpets, etc.
CELALOFT, acetate — Celanese — bulked filament.
CELANESE, acetate — Celanese — filament and staple.
CELANESE, rayon — Celanese — filament, staple, tow.
CELAPERM, acetate — Celanese — solution-dyed filament.
CELASPUN, acetate — Celanese — staple for blending.
CELATOW, acetate — Celanese — tow.
CHEMSTRAND NYLON — Chemstrand — filament and staple.
CHROMSPUN, acetate — Eastman — solution-dyed filament and yarn.
CIVONA, rayon — Du Pont — hollow filament.
COLORAY, rayon — Courtauld's (Ala.) — solution-dyed filament.
COLOR-SEALED, acetate — Du Pont — solution-dyed filament.
COLORSPUN, rayon — American Viscose — solution-dyed filament and/or yarn.
COLORSPUN, acetate — American Viscose — solution-dyed filament and/or yarn.
CORDURA, rayon — Du Pont — strong filament.
CORVAL, cross-linked rayon — Courtauld's (Ala.) — staple to blend with wool and synthetics.
CRESLAN, acrylic — American Cyanamid — staple fiber.
CUPIONI, rayon — American Bemberg — thick-and-thin cuprammonium filament.
CUPRACOLOR, rayon — American Bemberg — solution-dyed cuprammonium filament.

DACRON, polyester — Du Pont — filament.
DARVAN, nytril — Goodrich Chemical — staple fiber.
DREAM SLUB, rayon — American Bemberg — novelty torpedo slubs.
DULTONE, rayon — Industrial Rayon — filament.
DU PONT NYLON — Du Pont — filament, staple, crimped, etc.
DYNEL, modacrylic — Union Carbide — staple, white and solution-dyed.

ENKA RAYON — American Enka — filament.
ENKA RAYON STAPLE — American Enka — staple fiber.
ENKA NYLON — American Enka — filament.
ESTRON, acetate — Eastman — filament and yarn.

FAIRTEX, metallic — Fairtex — metal fiber with acetate cover.
FAIRTEX WITH MYLAR, metallic — Fairtex — metal fiber, polyester cover.
FIBER K, spandex — Du Pont — experimental elastomer.
FIBER 40, rayon — American Enka — filament for wash-wear goods.
FIBER 500, rayon — American Enka — filament for wash-wear goods.
FIBER T, modacrylic — Union Carbide — (not yet in production).
FIBRO, rayon — Courtauld's (Ala.) — staple fiber.
FLAIKONA, rayon — American Bemberg — filament flake yarn.
FLAKE SLUB, rayon — American Bemberg — novelty with short entangled slub.
FORTISAN, rayon — Celanese — strong filament.

HI-NARCO, rayon — Beaunit Mills, Inc., Fiber Division — medium tenacity filament.

IRC NYLON — Industrial Rayon Corp. — filament for tire cords.
IRC RAYON — Industrial Rayon Corp. — filament and strong filament.

JETSPUN, rayon — American Enka — solution-dyed filament.

KODEL, polyester — Eastman — filament and yarn.

LACTRON, rubber — U. S. Rubber Co. — pure rubber fiber.
LAME, metallic — Standard Yarn Mills — metal fiber.
LASTEX, rubber — U. S. Rubber Co. — rubber strand covered with various textile threads.
LATON, rubber and cotton — U. S. Rubber Co. — rubber strand wound with cotton.
LONG TYPE "A" SLUB, rayon — American Bemberg — filament, parallel non-entangled slubs.
LUREX, metallic — Dow Chemical — metal fiber in variety of forms.

MALORA, acetate — Malina Co. — used like a metal fiber.
MALORA with MYLAR, metallic — Malina Co. — polyester coated metal fiber.
MEASLE YARN, rayon — American Bemberg — yarn, part tight, part loose filaments.
METLON H. T. MYLAR, metallic — Metlon Corp. — strong, polyester covered metal for knitting, embroidery.
METLON, metallic — Metlon Corp. — acetate coated metal fiber.
METLON-with-MYLAR, metallic — Metlon Corp. — polyester coated metal fiber.
MULTI-STATA SLUB, rayon — American Bemberg — filament with torpedo slubs.

NARCO, rayon — Beaunit Mills, Inc., Fiber Division — filament.
NARCON, rayon — Beaunit Mills, Inc., Fiber Division — strong staple fiber.
NL CHROMFLEX, metallic — Metal Film Co. — non-laminated metallic yarn.
NUBLITE, rayon — American Bemberg — nubby thick-and-thin cuprammonium filament.

ONDULE, rayon — Du Pont — filament with random slubs.
ORLON, acrylic — Du Pont — staple fiber.
ORLON CANTRECE, acrylic — Du Pont — filament.

PARFE, rayon — American Bemberg — filament with intermittently spaced color.
PREMIER, rayon — Industrial Rayon — filament.

QUILTACEL, acetate — Celanese — bonded staple fiber batt.

RAYFLEX, rayon — American Viscose Corp. — strong filament.
REEVON, olefin — Reeves Bros., Inc. — filament and yarn.
REYMET, metallic — Reynolds Metals Co. — metal with varied film coverings.

SKENANDOA RAYON — Skenandoa Rayon Corp. — filament yarns.
SKYLOFT, rayon — American Enka — bulked filament for carpets, car, and home.
SM 27, rayon — Courtauld's (Ala.) — strong fiber for wash-wear goods.
SPUNLO, rayon — Industrial Rayon Corp. — filament and fabric.
STRATA-SLUB, rayon — American Bemberg — thick-and-thin cuprammonium filament.
SUPER CORDURA, rayon — Du Pont — extra strong filament.
SUPER-NARCO, rayon — North American Rayon Corp. — strong filament.
SUPER RAYFLEX, rayon — American Viscose Corp. — strong filament.

TERON, polyester — Fiber Industries, Inc. — filament and staple, not in production.
TERYLENE, polyester — Imperial Chemical — British filament, staple.
TOPEL, cross-linked rayon — Courtauld's (Ala.) — staple to blend with cotton.

ULTRAVAT, metallic — Metlon Corp. — polyester-coated for outdoor, auto use.

VEREL, modacrylic — Eastman — staple fiber and yarn.
VYCRON, polyester — Beaunit Mills, Inc., Fiber Division — filament, staple, tow.
VYRENE, spandex — U. S. Rubber Co. — elastomer.

ZEFRAN, acrylic — Dow Chemical Co. — staple fiber.
ZANTREL, polynosic — Hartford Fibres Co. — staple fiber.

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Why we are Printing this Story about Textiles in the USSR:

It appeared to us to be simply common sense that a nation of some four hundred million people must be taken care of by some organized industry. We went directly to the Russian government and secured this information. Without intent of any kind, other than to bring to our interested readers as much information as we can on every subject, we reprint herewith the verbatim written report by Mr. G. Pikovsky, M.Sc. (Tech.), Chief Textile Industry Expert of the State Scientific and Engineering Committee under the USSR Council of Ministers. We cannot assume responsibility for either the accuracy of the stated production figures, or for the practicability of the expressed long-range plans. We do feel, however, having gained a little firsthand knowledge of what is being done in the USSR, that a rather impressive textile industry does exist; and that references to certain trends (such as blends of cotton with synthetics) may well be closer to the fact than many people are ready to admit.

— by The Publisher

TEXTILE INDUSTRY OF THE USSR

By G. Pikovsky, M.Sc. (Tech.), Chief Textile Industry Expert, State Scientific and Engineering Committee under the USSR Council of Ministers

The output of consumer goods, among them fabrics and other textile wares, is being continuously improved and developed in the USSR. As compared to the pre-war year of 1940, the output of cotton fabrics in the USSR in 1958 increased by 46.5 per cent; of woollen fabrics by 2.5 times; of silks by 11 times; of linen fabrics by 68.5 per cent; of knitted goods by 2.7 times; and of hosiery by 1.8 times. There has been a sharp increase in synthetic and artificial fibre production.

It should be borne in mind that the post-war years required a great deal of work in order to rehabilitate the numerous textile enterprises that had been destroyed by invaders during the war.

Soviet textile industry has after the war been undergoing extensive development both in the areas where it had been located in the past and in regions that were new for this industry. Thus, for instance, the Georgian SSR had produced 400,000 metres of cotton fabrics in 1940, while in 1957 cotton fabric output there exceeded 46 million metres. The corresponding figures for the Tajik SSR rose from 200,000 metres to almost 44 million metres. The output of such fabrics in other republics has increased greatly as well. The increase in the output of cotton fabrics from 1940 through 1957 was: in Uzbekistan 2-fold, in Azerbaijan 1.75-fold, in Lithuania almost 6-fold, in Latvia, 2.3-fold, in Armenia 2.24-fold, in Turkmenistan more than 2-fold, in the Ukrainian SSR 4.4-fold.

The same period saw the woollen fabrics manufacture in Byelorussia increase 268,000 metres to 4,200,000 metres, in Kazakhstan from 406,000 metres to 3,900,000 metres, in Azerbaijan it was 3-fold, and in Latvia 3.9-fold.

The 1959-1965 economic development plan of the USSR provides for the further growth of the textile industry. The output of cotton fabrics is to increase from 5.8 billion metres in 1958 to 7.7-8.0 billion metres in 1965 (i.e. by 33-38 per cent), of woollen fabrics from 303 to 500 million metres (65 per cent), of silks by 76 per cent, of linen fabrics by 32 per cent, of knitted underwear almost 200 per cent, and of hosiery by 41 per cent.

Thus the increase in the production of fabrics of all kinds within the seven years (1959-1965) will amount to 3,228 million metres, as against 1,960 million metres in the past seven years (1952-1958); i.e., 65 per cent greater.

In the seven years the output of synthetic fibres will increase 4-fold and that of artificial fibres 12- to 13-fold. This will result in the manufacture of cotton fabrics with chemical fibre additions increasing 6-fold, including a 10-fold increase in the production of suit fabrics. The output of knitted goods with chemical fibres will grow in the seven years by 8.7 times, including a 12-fold increase in knitted upper garments.

By 1965 the average per capita output of all kinds of fabrics and knitted material will have reached 56 metres, bearing in mind that the per capita output of fabrics within the eight years from 1958 to 1965 will increase by 17 metres, whereas the 44 years between 1913 and 1957 had seen a total increase of 20 metres per head of the USSR's population.

In boosting their output the textile factories pay particular attention to enlarging the assortment and manufacture of the fabrics that enjoy the greatest demand of the population. Thus the enterprises functioning under the Economic Councils* will increase the output of cotton fabrics by 42.4 per cent, including a 65.3 per cent increase in calico production, a 43.5 per cent increase in dress and autumn apparel fabrics, a 77.7 per cent increase in melange fabrics for suits, a 64.4 per cent increase in winter apparel fabrics, a 51.1 per cent increase in parti-coloured woven fabrics, a 150 per cent increase in nap fabrics, and an 88.9 per cent increase in the production of blankets.

*Most textile enterprises in the USSR are under the management of Economic Councils; the rest come under the local industry boards of the local Soviets of Working People's Deputies, or belong to producers' co-operatives.

The wool industry will double the manufacture of worsted fabrics. By the end of 1965 they will cover 49 per cent of all the goods manufactured by Soviet wool weaving factories, as compared to the present-day 39 per cent.

There will be a considerable increase in the output of silk, crepe and nap fabrics, linen jacquard table-cloths and towels, and wide linen bed sheets.

The specialists working at textile enterprises and research laboratories — designers, chemists, colourists, engineers, weavers and spinners — are continuously working to devise new kinds of fabrics, new attractive and gay patterns and colours. New technologies and equipment are being worked out and introduced for this purpose. The result is that the assortment of fabrics is enlarged and changed every year, depending on the demand. There has been a marked renewal and enlargement of the selection of goods at textile stores this year already. The output of cotton nap, melange, parti-coloured and raincoat fabrics, poplins, worsted suit fabrics (tricot, gabardines), high-quality thick broadcloth for overcoats (ratine, boucle), silk crepes (crepe-georgette, crepe-chiffon, crepe-maroccain, crepe satin), capron rayon for ladies' blouses, fabrics for evening gowns made with shaped-spin yarn and tinsel threads has become considerably greater.

Mass production of new types of fabrics with effective finish has been organized. Among them re parti-coloured zephyrs and taffeta of a multitude of new designs, shaped pique, silks with metallic fibres, moire and capron fabrics, voile for elegant evening gowns. The knitted goods factories have started manufacturing elastic capron hosiery of the "stretch" type.

A great number of new materials for children's and ladies' dresses, suits, and coats will be made available to consumers in 1959. Textile factories will be putting out fabrics of the corded and pique type, light-weight thick "floconneux" cloth and "yunost" (youth) cloth made of fine wool, "castor" broadcloth from pure merino wool, and many other novelties. Thick overcoat cloth of wool fibres dyed in light colours — grey, beige, chocolate — are being manufactured for men's autumn and winter coats.

The leading pattern in suit fabrics was formerly that with some kind of stripe. Now output has been started of tricot and other woollen suit fabrics with a small checkwork and melange pattern, as well as with the very pleasing pattern that is formed on the surface of two- or multi-colour "mouline" yarn fabrics.

The assortment of printed cottons and silks, of various laces with the finest filigree patterns, as well as decorative fabrics, is quite large today and is being continuously renewed.

The cashmere shawls and the so-called printed Pavlovo shawls made in the USSR have won extensive popularity. The latter, due to their gay, smart and attractively designed pattern have become an integral part of woman's festive folk-dress.

The quantities of fabrics and knitted goods made available for sale are growing considerably from year to year. If we take 1932 as a base unit, the figures of sales in 1957 showed the following increase: 2.81 times more cotton fabrics, 10.33 times more woollen fabrics, 27.45 times more silk fabrics, 13.21 times more knitted goods, and 5.29 times more hosiery.

However, consumers' demand is not being fully satisfied yet as regards some of the kinds of fabrics produced. So, in order to increase the output of textiles, the functioning textile enterprises are being subjected to technical reconstruction and new textile factories are being built.

The successful development of the USSR's heavy industry and particularly that of machine-building has provided broad opportunities for an intensive reconstruction of textile production. Within 1951 to 1956 alone, cotton mills received approximately two million spindles with high-racking devices and 52,000 automatic looms.

The modernized textile factories are being provided with small-size and more efficient equipment, a fundamental change in technology being introduced in many cases as well. Thus, high-capacity single-process opening-and-scutching frames, drawing, rove and spinning machines with high-racking devices and large packings, automatic looms, and various highly efficient machines for the dyeing-and-finishing departments are being installed at these enterprises.

The half-finished product (rove) is thinned out 35- to 40-fold on the new spinning machines, whereas the older machines produced a thinning that did not exceed 18- to 20-fold. All periodic-operation cotton spinning machines (self-acting mules) have now been substituted by new and more efficient continuous mules. Automatic looms lead to almost double the productivity of labour, as compared with that prevailing with the old-type mechanical looms. A plant comprised of 16 individual machines performs the continuous process of opening, scutching, and cleaning of cotton, due to the application of pneumatic handling and an interlock system. This kind of plant in industry has been doubled in number in the last five years. New machines with an originally designed racking device and mechanized blending machines are being set up for cloth-yarn manufacture. The total number of ring-spinning machines of new design in the wool industry has increased from 7,500 spindles in 1950 to 348,500 spindles at the end of 1956. In the silk industry 80 per cent of the twiners have been renewed and a great number of new multi-shuttle and nap machines and automatic looms stationed. In-

dustrial flax-straw processing methods, high-speed drawing frames, new high-efficiency ring-spinning frames, and broad automatic looms are successfully employed in linen manufacture. The stock of machinery at the preparatory shops of the weaving factories is being renewed.

Automatic air-temperature and humidity control on factory premises, and of technological processes, have found a wide field of application in many enterprises. New automation instruments and devices based on the application of radioactive isotopes have been devised in the USSR, among them an instrument for determining fillet unevenness, which was exhibited in Geneva at an exhibition showing the uses of atomic energy for peaceful purposes. The USSR's textile industry was the first in world practice to introduce automatic production lines for cotton spinning, blanching and finishing processes and in the blending departments of wool-weaving factories.

All this has greatly contributed to facilitating and improving textile workers' labour conditions, which is further enhanced by the wide-scale mechanization of hard and labour-consuming operations, now being carried out. This involves the mechanization of raw-material and half-finished-product transportation within the production shops with the aid of all kinds of electrocars, electric trains, etc. The individual technological processes are being mechanized too. Mechanical fabric packers, guides, stretchers, automatic knotters, pneumatic ripple catchers, and automatic fluff-blowers are employed for these purposes.

The coming seven years will see the further introduction of new machines and technologies. By the end of 1965 this will increase new, latest-design machinery in the whole stock of similar equipment; as regards single-process opening-and-scutching machines, to 98 per cent, cotton-spinning frames with high-racking devices to 96.5 per cent, high-speed reeling and dressing machines to 92-95 per cent, automatic looms to 60.7 per cent, and as regards various dyeing and finishing machinery to 60-90 per cent.

The share of automatic looms in the wool industry will be raised from 24 per cent in 1959 to 69 per cent in 1965.

There will be considerable technical progress attained at the enterprises of the linen, silk, and knitted wear industry as well. Thus, all spinning equipment at linen factories will be replaced by new machines, as will be 80 per cent of the looms.

Some textile factories have launched the all-round mechanization of the entire enterprise, which is of great importance for the subsequent technical progress in the textile industry. Production mechanization and automation at the factories will relieve a great number of workers who can then successfully be employed at other shops and enterprises, for the USSR is known to have done away with unemployment long ago and to have quite a considerable demand in labour.

The modernization of factories is quite an efficient measure which, in most cases, justifies the expenses involved within a short time. A system for crediting the enterprises that are carrying out technical reconstruction has been established and is being implemented on a wide scale in the USSR. Loans for this purpose are provided by the State Bank.

One could cite a host of examples of the great changes that have taken place at textile enterprises due to their being modernized. Thus, for instance, the Ivanovo Melange Factory has enhanced the efficiency of modernized spinning machines by 15.7 per cent, and that of looms by 4 per cent.

After the replacement of old machines with new ones at the Lezhnev and Furmanov Cotton Factories located in Ivanovo Region (this is the "Russian Manchester" where a great number of textile enterprises are concentrated), the output of yarn per worker has inreased by 70-74 per cent, and that of fabrics by 34-47 per cent. The "Bolshaya Ivanovskaya Manufactura" Mill has increased the output of printed, one-colour dyed, and blanched fabrics by 74 per cent and the productivity of labour by 41 per cent within five years. The technical reconstruction of Ivanovo Region textile enterprises is going on. Thirty-seven thousand machines and looms in their shops will be subjected to comprehensive modernization in 1959 alone.

The modernization of equipment and the introduction of new technologies has yielded a great effect in the silk, woollen and linen industries. Due to the renewal of machinery, at the Shcherbakov Silks Factory in Moscow, the workers' productivity of labour and the output of fabrics per loom have gone up by 37 per cent. The persistent struggle for technical progress at the Chelyabinsk Cord Factory has resulted in equipment efficiency being enhanced within five years by 59 per cent in spinning and by 42 per cent in weaving. The Novo-Pistsovsky Linen Factory, due to the replacement of drawing and spinning machines, has doubled the output of yarn, without expanding its production floor-space.

Beginning with 1959 there will be an increase in the output of heavy silk fabrics for ladies' gowns, such as crepe-faille, crepe-phlox, crepe-extra, and crepe-elegant,, which are in extensive demand among Soviet women. In order to obtain a more varied assortment of such fabrics, the personnel of the silk industry combine different kinds of raw material — artificial and synthetic fibres and natural silk. The use of acetate moss crepe yields an attractive suit fabric — crepe "tuille" — which possesses light, mellow colour. It has good draping properties and imitates woollen material.

Exceptionally great are the quantitative and qualitative changes that have taken place in the ranks of textile industry specialists — engineers and technicians. Prior to 1917 there was no textile institute in Russia to train engineers for this industry and, therefore, the number of specialists at the factories was quite small. In 1924 there were only 155 engineers working in the cotton industry, 15 engineers in the wool industry, 9 in the linen industry, and 2 in the silk industry.

In the years since then 5 textile institutes and 25 specialized technical schools with an enrollment of 25,500 students were set up in the USSR; besides, another 20,000 students are taking correspondence and evening courses at special institute departments. There are approximately 20,000 specialists with higher education and 40,000 specialists with special secondary education working in the textile industry today.

These considerable changes that have taken place in the textile industry personnel's qualification level have had a favourable effect on the rise of labour productivity, on the practical activity of labour teams and of foremost production workers who are scoring major labour successes, as they participate in socialist competition.

Great assistance in the development of the textile industry's equipment and technologies is rendered by 10 major specialized scientific-research institutes and by an extensive network of laboratories.

Along with modernizing of the functioning textile factories, the USSR is conducting big-scale construction of new enterprises.

In the past the textile industry was chiefly concentrated in the central part of the USSR — the Ivanovo, Moscow, Yaroslavl and Kalinin Regions. The pre-war period already witnessed the construction of a great number of factories in Siberia, the Urals, in the Soviet republics of Central Asia, in Byelorussia, Georgia, the Ukraine and other republics.

At present the construction of big cotton factories is being completed in the towns of Kamyshin, Kherson, Barnaul, Kansk, Stalinabad, Gori, Kalinin, Yartsevo (Smolensk Region), Cheboksary (Chuvash Republic). One may judge the capacity of these new projects by the Kamyshin Factory (Middle Volga area) which is being equipped with 500,000 spindles and 12,000 looms which will put out 1,000,000 metres of fabrics a day. The output capacity of this factory alone will exceed the cotton industry capacities of such countries as Denmark, Finland, Norway, Turkey, etc.

A major textile center is being set up in Barnaul, which will manufacture 200 million metres of fabrics a year, enough to provide the population of Siberia, the Far East, Kazakhstan, and Central Asia with a variety of melange, nap, and dress fabrics.

Wool factories provided with new types of equipment are being built in Minsk (capital of Byelorussia), Krasnodar (in the South), Sverdlovsk and Kansk (the North). A big worsted-cloth factory is under construction in Chernigov in the Ukraine.

A carpet-and-plush factory has been practically built anew in Vitebsk (Byelorussia) and a fine-broadcloth factory in Grodno (Byelorussia), as well. Practically all of Byelorussia's factories had been destroyed during the war. Today the output capacities of textile enterprises in this republic have topped considerably the pre-war level. In the current seven-year-plan period the production of woollen fabrics in Byelorussia will increase by 3.5-fold, that of carpet goods will be doubled, the output of silks will be more than trebled and that of knitted garments will be doubled.

New textile enterprises are to be built in almost all the republics of the USSR. Thus, two major factories will be built in the North Caucasus — one in Krasnodar (240,000 spindles and about 4,000 looms), which will manufacture melange fabrics for suits, and another in the Daghestan Autonomous Republic (120,000 spindles and 3,000 looms), which will put out cotton dress and suit fabrics.

A factory with 240,000 spindles and 4,000 looms, manufacturing dress and suit cotton fabrics, is to be erected in Bukhara (Uzbek SSR). Another factory with 240,000 spindles and 6,000 looms, to produce calico, sateen, underwear, and nap fabrics will be built in Alma-Ata — the capital of the Kazakh SSR.

Similar factories are to be built in Djalal-Abad (Kirghiz SSR), Stalinabad (Tajik SSR), and in other republics.

Approximately 156 new light-industry enterprises, among them about 70 textile and knitted goods factories, which will employ different kinds of chemical fibres — either pure or mixed with natural fibres — are to be built under the 1959-1965 seven-year plan. Besides, this period will see the completion of an added 114 enterprises of the light industry, the construction of which was started prior to 1959.

The construction of new factories will further change the geographical distribution of the Soviet Union's textile industry.

By 1965, the increase in textiles produced in the eastern areas of the USSR will amount to: cotton fabrics, 1.9-fold; woollen fabrics, 7.8-fold; silks, 11.6-fold; and knitted goods, 4 times more than was produced in 1958.

The per capita output of cotton fabrics in 1965, as compared with 1958, will increase in Uzbekistan from 27.9 to 35.9 metres, in Tajikistan from 22.7 to 48.2 metres, in Azerbaijan from 26 to 38 metres, in Kirghizia from 0.23 to 25.8 metres, in the Ukraine it will be doubled, in Moldavia it will increase 4.3-fold, and in Byelorussia 16.7-fold.

One may judge the vast scope of capital investments to be made in the cotton industry by the fact that in the coming seven years the production capacities to be put into commission for spinning will be 2.6 times greater, and those for weaving 1.8 times greater, than those put into commission in the preceding seven years (1952-1958). This means that over 4 million new spindles and approximately 73,000 looms will be put into operation in the period from 1959-1965. A sum of 33 billion rubles is to be invested in capital construction of light-industry enterprises in the seven years, this exceeding the capital investments made in the foregoing seven years by 2.5 times.

The technical reconstruction of the textile industry, now under way, will permit the enterprises of this industry to shift over from an eight-hour working day to a seven-hour working day, without any reduction of the personnel's wages. This will create quite favourable conditions for all the workers of the textile industry and, first and foremost, for women.

The working day has already been reduced to 7 hours at a number of enterprises where technical reconstruction has been completed. The transition to shorter working hours in the USSR does not involve any change in wages.

At the Obukhov Fine-Cloth Factory named after V. I. Lenin (Moscow Region) the substitution of ring-spinning frames for self-acting mules has resulted in a 35 per cent rise in labour productivity and a 65 per cent increase in machinery efficiency. The same factory has performed the modernization of hackling machines and introduced automatic fringe twiners and many other highly efficient machines. The transition of the factory to a 7-hour working day, which took place on April 15, 1957 did not lead to any cut in the worker's wages, because the production output was increased considerably.

Great changes in equipment and technology are also taking place in the pre-treatment of textile fibres at cotton ginneries, wool-washing and flax-processing plants. Many of the production processes at such enterprises have already been mechanized too.

Another source of the progress achieved in the technical development of the textile industry was the fact that the skill, cultural and engineering level of textile workers had risen considerably in the years of reconstruction. The overwhelming majority of workers today have completed secondary education, while many of them have been graduated from vocational technical schools.

A SPECIAL REPORT FROM

Available At Last!

To: Apparel Manufacturers • Dress Designers • Textile Stylists and Colorists
• Mill Owners and Finishers • Retail Executives • Display Personnel
• Research Departments • Schools, Libraries and Museums

PORTFOLIO OF AUTHENTIC BRITISH REGIMENTAL AND CLUB COLORS

55 actual Pure Silk specially selected samples
each identified by Regimental or Club name
Each one Authentic • Each one a Color Inspiration **$6**

QUITE ASIDE from the historical value of such a portfolio, we believe the selection of these Regimentals can be of productive reference value because of the great care which has been used in determining the colorings and patterns. The fact that these British Regimentals and School combinations have for so many years held such importance in consumer goods is (and certainly so in this country) far removed from the sentimental attachment which one might feel for "the Old School Tie" or for a certain British Regiment.

The extreme care and color-sensitivity which led to the development of each Regimental design is evident in the rather wonderful manner in which colors were selected, blended and then spaced. In the men's industry British Regimentals have always been a favorite in such merchandise as neckwear, belts and hatbands; in certain areas of women's wear they have taken hold rather well in recent seasons. It is the belief of A. F.'s Fashion Department that a much broadened market awaits British Regimental designs . . . in silk, in wool, in cotton and in manmades; for men, for women, for students among both boys and girls, and even for home decoration.

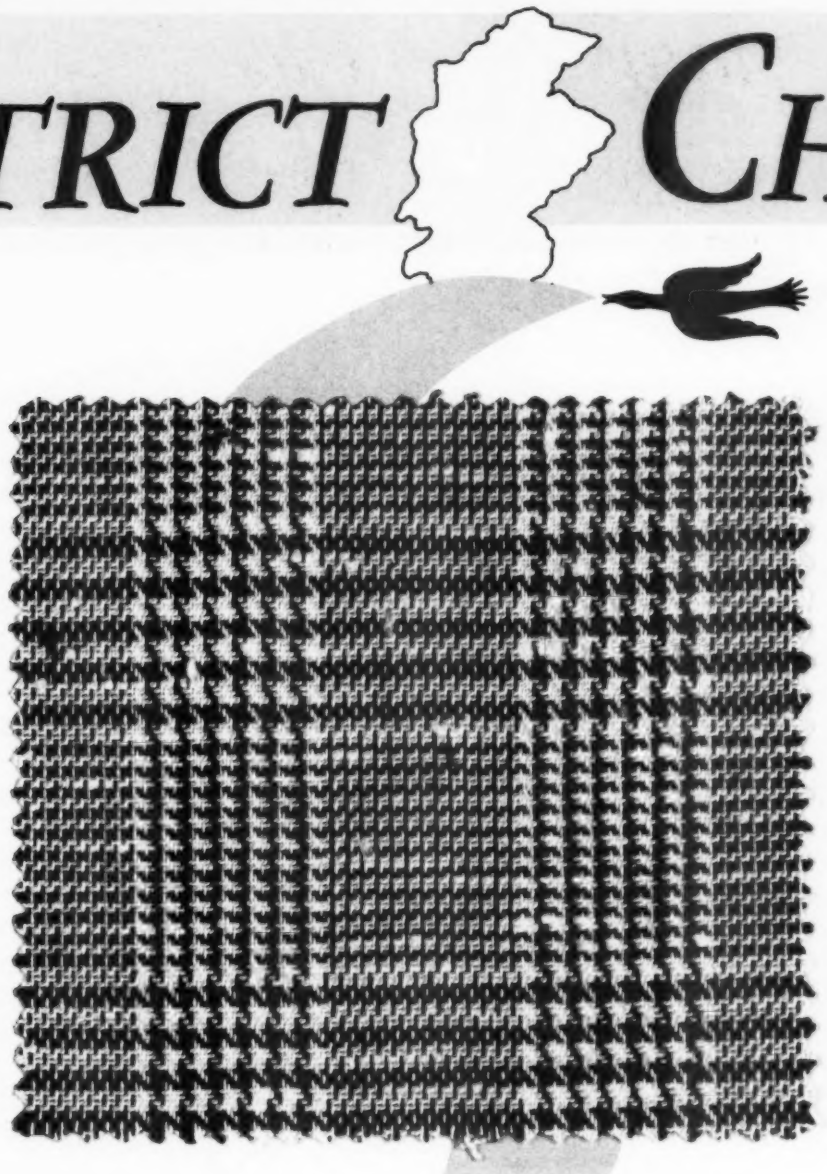
We have gone to great expense to prepare this Portfolio of Authentic British Regimentals, to assist those who may need guidance as to the proper colorings and combinations. The portfolio is printed on heavy special paper, suitable for mounting; each of the 55 actual swatches is identified as to its historical origin. As in the past, these special portfolios covering such major design areas as Clan Tartans, Paisleys and India Madras have met with rather speedy acceptance by our readers; therefore, since this again is a limited edition, may we suggest that you cover your requirements soon? Please send order with check to:

AMERICAN FABRICS MAGAZINE

152 EAST 40th STREET NEW YORK 16, N. Y.

Glen Raven Brings You Authentic

DISTRICT CHECKS

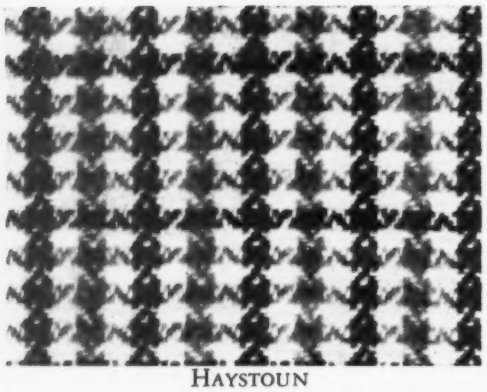


Born in Scotland . . . Loomed in U.S.A.

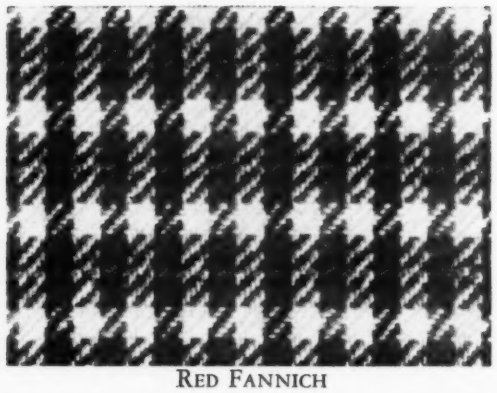
Facts of Interest about Scottish District Checks

- the very first District Check was the Shepherd Check, but nobody knows its origin
- the prefix "Glen" means "valley"
- the prefix "Ben" means "mountain"
- over 50 different designs form the full family of Scottish District Checks
- the best-liked designs are those in the Authentic and Original Colors
- the Colorings originated in the native plants and rocks of Scotland
- each Estate had its distinctive design, provided to the workers by the owners

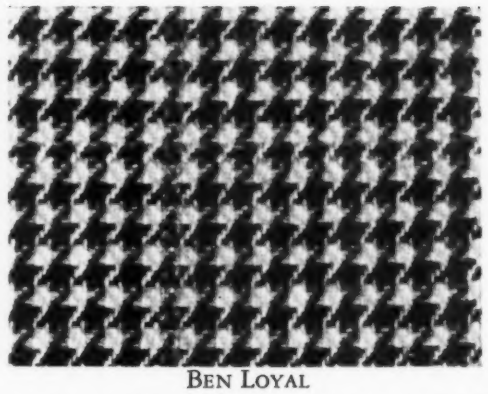
Chart of Authentic District Checks



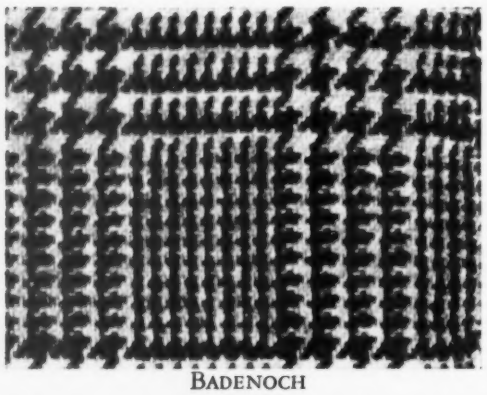
HAYSTOUN



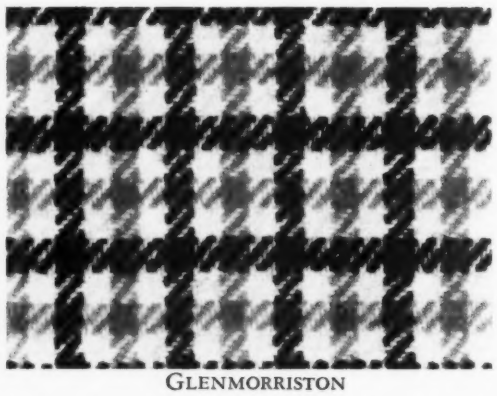
RED FANNICH



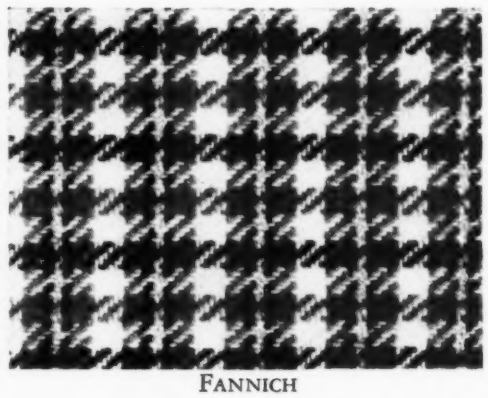
BEN LOYAL



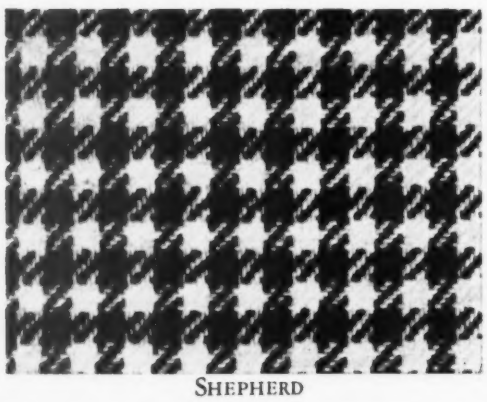
BADENOCH



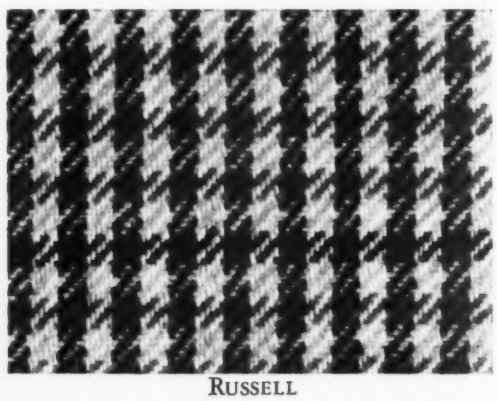
GLENMORRISTON



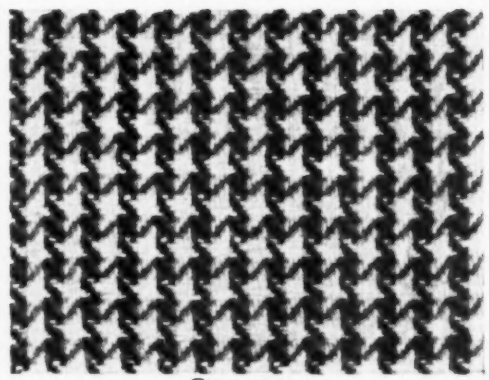
FANNICH



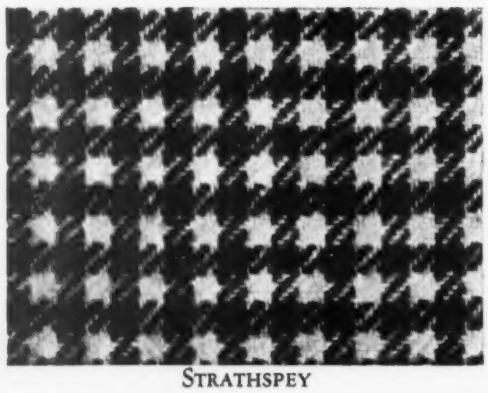
SHEPHERD



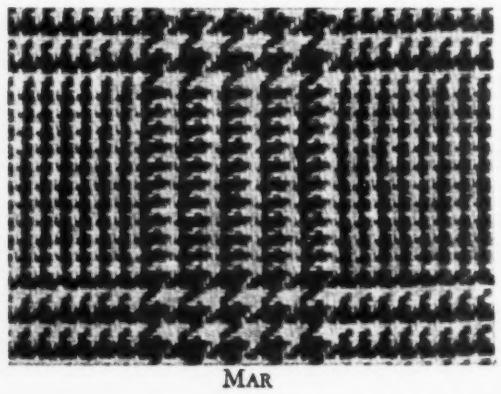
RUSSELL



GUISACHAN



STRATHSPEY



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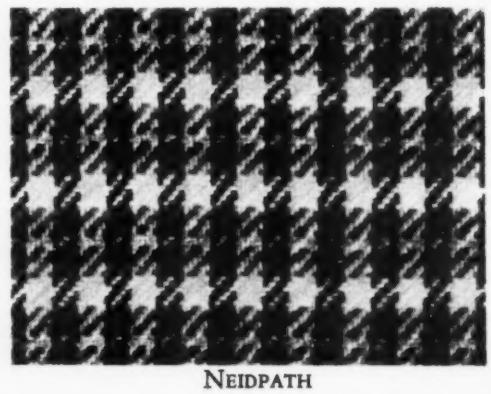


NEIDPATH

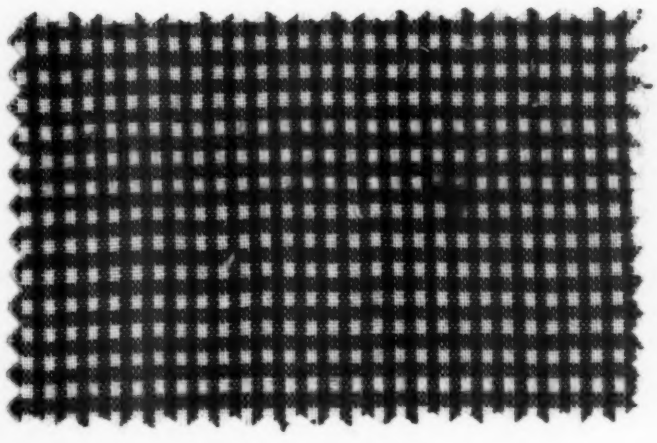
DISTRICT CHECKS ARE RIGHT in FASHION for 1960 . . . in men's and boys' apparel, sportswear and swimwear; in women's and children's apparel, sportswear and separates; and in such homefurnishings as bedspreads, drapes and upholstery!

Very few basic Textile Design Themes have so much to offer to the converter, the cutter and the retailer . . . as do the District Checks. Get ready for the next boom . . . with Checks!

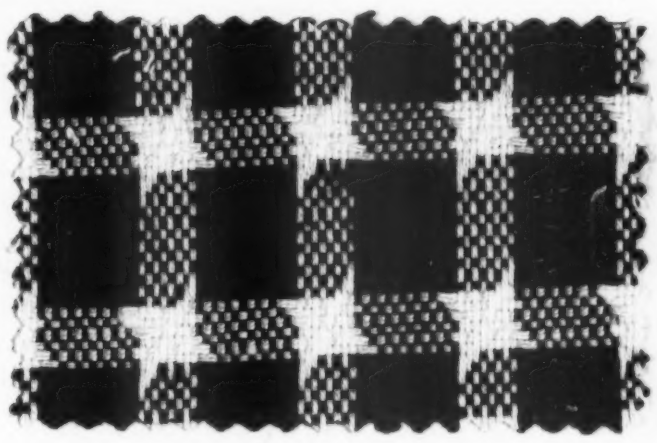
. . . AND HERE ARE JUST A FEW OF THE NEW AND STIMULATING

Glen Raven District Checks

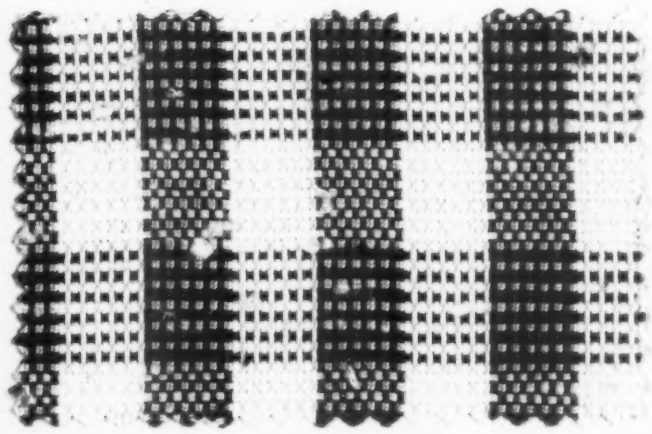
TAILORED TO THE AMERICAN MARKET FOR 1960



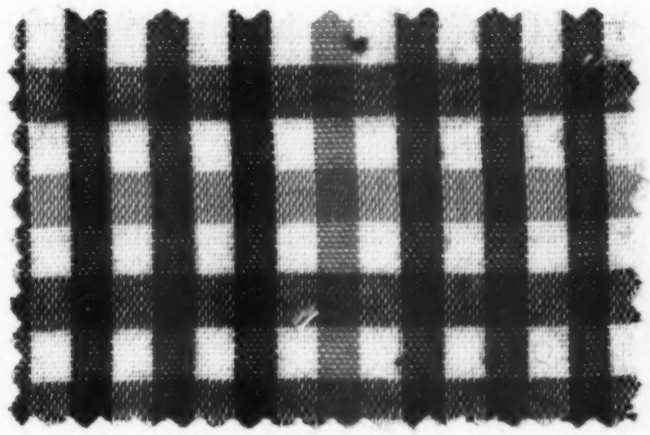
— District Checks are Fashion News



— District Checks have Promotion-ability



— District Checks have Excitement



— District Checks have a Great History

THIS FULL COLOR CHART of DISTRICT CHECKS is available to STORES, MANUFACTURERS and SCHOOLS for EDUCATIONAL and DISPLAY PURPOSES, without charge. For suggestions in merchandising and promoting the Authentic District Checks excitingly, please turn to the back page.

Glen Raven

MAKERS OF FABULOUS CLOUDWALKER, LURON, SPECTATOR AND VIEWPOINT NYLON STOCKINGS

WOVEN AND KNITTED CLOTHS FOR THE CONVERTERS · GLENSPUN YARN FOR THE KNITTING TRADE · YARN DYED VIVATONE AWNING FABRICS

PLANTS LOCATED AT: BURNSVILLE, GLEN RAVEN, GRAHAM, KINSTON, NEWLAND, NORTH CAROLINA. SAN FERNANDO, CALIFORNIA

How the RETAILER can make an exciting promotion out of DISTRICT CHECKS

Start with the premise that District Checks are fashion-right . . . right now. Add to this the demonstrated pulling power of District Checks through several centuries, and at all social levels. Now the catalyst which converts these favorable factors into impressive sales is the kind of promotion you put behind your District Checks merchandise.

Begin at Your Windows

This is where the excitement should begin . . . with dramatic display. Here is where you can stop people as they pass, and turn them into your doors and up the elevators. *Not* with stiff merchandise on mannequins, but with all the colorful and romantic Scottish material you can find. *For instance:* your own city museums and libraries are literally crammed with historical background material about Scotland: colorful wall maps, both ancient and modern; old paintings of Scottish peasants in District Check apparel; costumes of ancient eras; fragments of ancient District Check materials. Another source, and a good one considering the very high percentage of Scottish-descended population all over the country, is from your own customers' attics; invite them to bring you costumes they've kept in the attic for years, and put them into your windows with a card specifying the donors' names. And for tremendous color-impact call on your local travel agents, airline and shipping offices for window posters.

Carry the Excitement Inside Your Doors

From the front door, right through every main aisle to your elevators and escalators, sprinkle plenty of colorful display cards calling attention to the New Fashion of Scottish District Checks. Use spot merchandise displays at strategic points, and drape ends of the fabric where they will catch the eye . . . and be sure to put prominent signs inside the elevators.

And then . . . Your Newspaper Ads

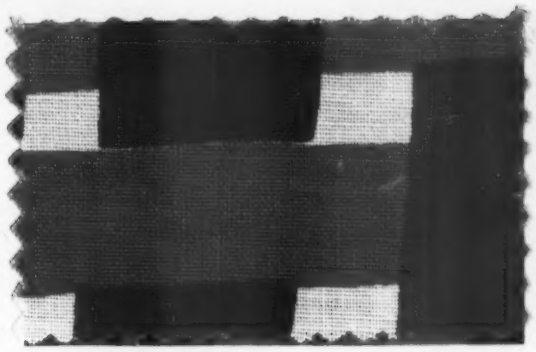
Put your best copywriter and your best fashion artist to work on your District Check advertising. They don't have to be clever in their captions. There's so much of natural and historical and romantic interest in the history of the Checks that, in the hands of a competent craftsman, the ads can virtually write themselves. And get *action* into your fashion figures, instead of static figures; use some of the artwork you can borrow from the library as background for the fashions . . . convey the *spirit* of Scotland to the customer.

If your Business is Fashion, it is Important that you ride the Major Trends at the beginning, and please Remember that Your Selling will be only as Good as Your Promotion!

Glen Raven

Glen Raven is the weaver of the cloth. For the names of Converters and Manufacturers who have the District Checks in their lines, please write to GLEN RAVEN MILLS.

THE GLEN RAVEN MILLS, 1430 BROADWAY, NEW YORK 18, NEW YORK LONGACRE 4-8866



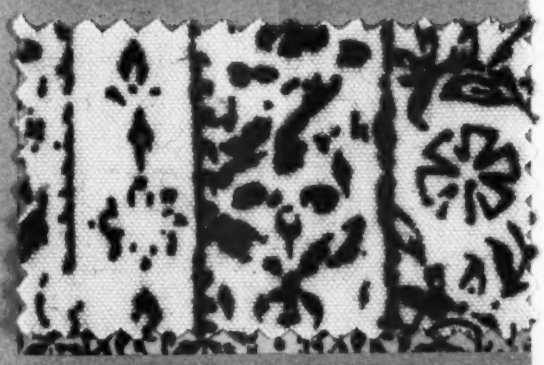
COLOR-ON-COLOR: A major decorative trend in color design is seen in this attractive all-cotton screen-printed fabric. It has a crease and water resistant finish. Designed by Larsen for CHARLES BLOOM & Co.

DECORATIVE FABRIC TRENDS

(1) New Interpretation of Elegance in the Home and Office
(2) A Definition of *Contemporary*
(3) The Return of Red Accents
(4) The American Provincial Influence
(5) The Renaissance-Arabesque Design Influence in the Home

ELEGANCE IN IMPRESSION: A fabric particularly suitable for the elegant mood so wanted in today's decor. Of yarn-dyed spun rayon and Dacron in ajouré weave; by SCHWARZENBACH-HUBER CO.

ACCENT ON RED: A modern interpretation of a Fortuni-type damask. A screen-printed 100% cotton, made crease-resistant by Everglaze. By EVERFAST.



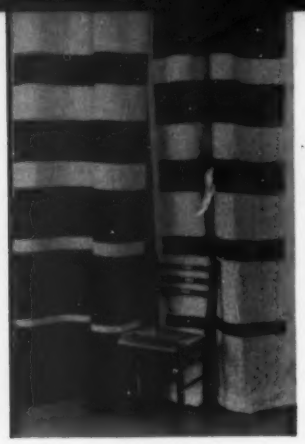
ARABESQUE MOOD: The refined lacy floral print gives the touch of elegance to this heavy cotton duck fabric, both water and mildew resistant. By JOFA FABRICS.

CONTEMPORARY TOUCH IN MUTED TONES: The sharp clarity of the design is diminished by the use of related tones of cocoa, light tan and russet. A linen fabric suitable for many types of decor. By COHAMA DRAPERY AND UPHOLSTERY DIVISION.

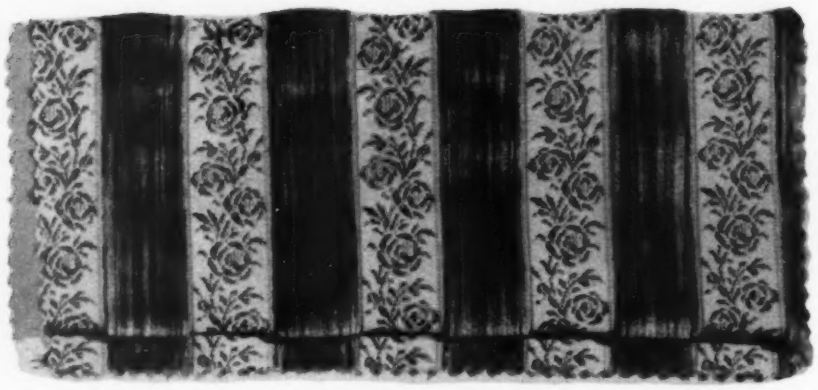
DIRECTIONS

THE AMAZING UPSURGE in the construction of homes, office buildings, industrial and commercial structures, has faced the fabric and interior decorating industries with a tremendous challenge. On the one hand is an urgent need for fabrics to meet the demand created by the new homes, the tremendous span of glass surfaces, of floor surfaces, of furniture coverings. On the other hand there is an insistent public demand for *not-just-anything* — but for fabrics, wall and floor coverings that will fulfill the deeper psychological and cultural needs of our people.

AMERICAN FABRICS believes that in this bewildering age of uniformity and sameness people are seeking, more than ever, fabrics that are distinctive and distinguished — that preserve the basic foundations of individuality. In these pages we bring you those trends which, while conforming to community dictates, still enable people to derive satisfaction out of fashion and out of being themselves. We believe that these are the fabric trends which are expressive of a deep-seated desire to bring more creativity and beauty into the homes and offices of the nation.



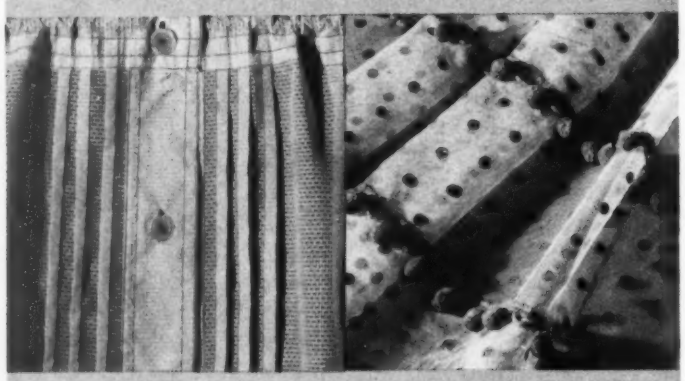
WIDER STRIPES FOR THE SPACIOUS LOOK: The panels of wide-barred casement cloth of any Larsen basic fabric may be alternated as shown, or used continuously. By JACK LENOR LARSEN, INC.



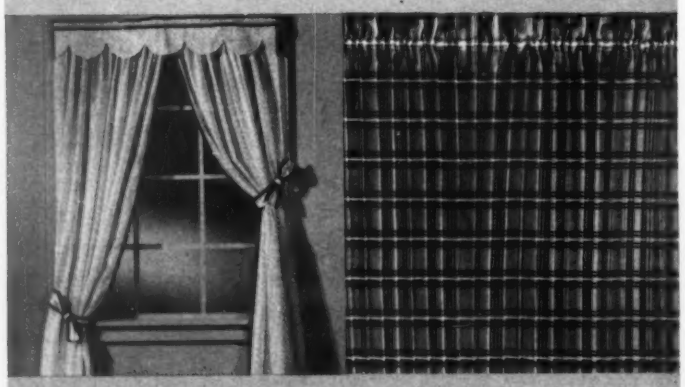
QUEENLY ELEGANCE AT A PRINCELY PRICE: The luxury of this regal velvet is enhanced by a liséré in the woven area of the stripe. The colors of unusual brillance are extremely adaptable to present-day décor. Of cotton and rayon by JOFA.

CURTAINS CAN HAVE FASHION TOO!

The new DuPont suggestions, done by Dorothy Liebes, Bonnie Cashin and Clare Potter, give a new design and selling slant to curtain makers and stores.



IDEA #1: THE SHIRTWAIST CURTAIN . . . *(left)* done by Bonnie Cashin in a TRAVIS leno of 65% Dacron and 35% cotton. IDEA #2: THE FRINGE TRIM . . . *(right)* done by Dorothy Liebes in a SENECA white marquisette of Dacron with two red-ball fringe rows.



IDEA #3: THE VELVET TRIM . . . *(left)* done by Dorothy Liebes in a TRAVIS Dacron dotted swiss trimmed with black velvet. IDEA #4: THE CLAN TARTAN . . . *(right)* done by Dorothy Liebes in a COPLAND Dacron-and-acetate in red and white.

ELEGANCE is Key-Note:

TODAY we have the unique situation of knowing the underlying factors which explain clearly why we can state that the strong tendency in the entire home fashion field is towards *elegance.*

First: A sustained and consistent influence of the home fashion publications that has educated the consumer to a higher level of taste for quality and better design.

Second: An economic situation that enables the consumer to buy better things. It is a retail axiom today that price is not a major deterrent if both the quality and styling appeal.

Third: The technological know-how that enables the rich and elegant fabrics to come within the reach of all economic levels. Thus, damasks and brocades once limited because of price and needed care are available to the many.

Next, there is a swing towards the antique and more ornamentation. Because we've had enough of the stripped-down functional look, there is this desire for the elegant and the rich, in both weaves and colorings in fabrics.

Finally, the impact of television in millions of homes has subconsciously shaped the desires of the multitudes to live and work in the kinds of homes and offices they see when they are most relaxed and therefore most susceptible to new ideas.

Contemporary is a fluid word, especially insofar as interior design and fabrics are concerned; for it depends on the moment of which one thinks. It does not necessarily bespeak the modern as we have known it for two decades; in truth, Contemporary today suggests a rather more relaxed atmosphere in which one lives or works. The almost strictly geometric designs and proportions of yesteryear are being replaced with both furniture and furnishings which are, while still simple, rather more human to the eye and to the touch.

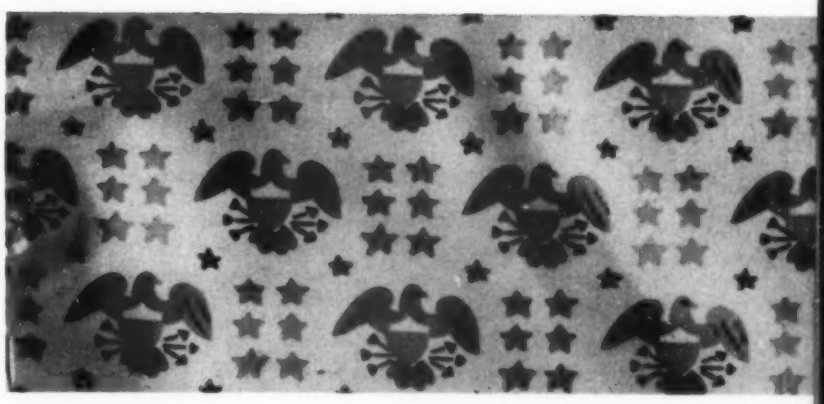
ELEGANCE PERSONIFIED IN DAMASK: This striking all-silk fabric is of unusual interest because it is an authentic reproduction from Colonial Williamsburg. By F. SCHUMACHER & Co.

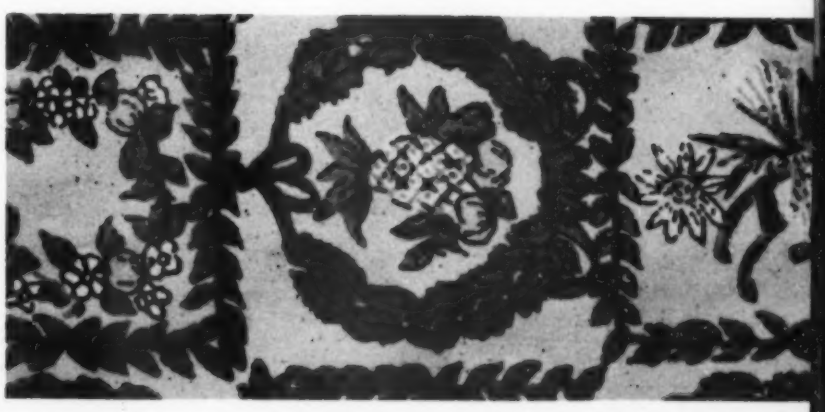
ARABESQUE: The ability to estimate and time the swing of the style pendulum is rare. Access to a great deal of data, contacts with the successful and the pace-making designers, and long experience are necessary. It is now almost a decade since the advent of the Oriental influence was clearly seen and repeated. This influence, because of close world communications and other factors, is here to stay. At the same time another great new design influence is beginning to gather momentum. It is an opinion that last year's beginnings of the Renaissance feeling in design will crystallize. It is our opinion that the introduction of Renaissance designs will be the embryo from which an important new design influence will gradually become stronger in the North African, Moorish and Arabesque group. Architect Stone (see story in this issue of A. F.) was a precursor of this movement. His attempts to break away from the non-decorated surface of modern are outstanding.

ACCENT ON RED: For sheer elegance and attractiveness, Red, the active color, is unrivaled. Yet its use, except in public places where rich flamboyance has been sought, has been negligible. Here is a color which up to now has been mentally associated with the saloon decorations of the gaudy nineties. Perhaps it is a turn of the cycle, perhaps it indicates a coming of age of our designers and our public . . . but a growing number of our really great decorators are making effective use of the accent of Red. A span of windows, a well placed piece of furniture employing this accent of Red does wonderful things to an interior. Watch for more and more accents of Red in Interior Decoration.

THE AMERICAN PROVINCIAL: Many of the early American Provincial designs were marked by a proficiency of balance and a care of drawing and coloring which lifted them out of the realm of the banal.

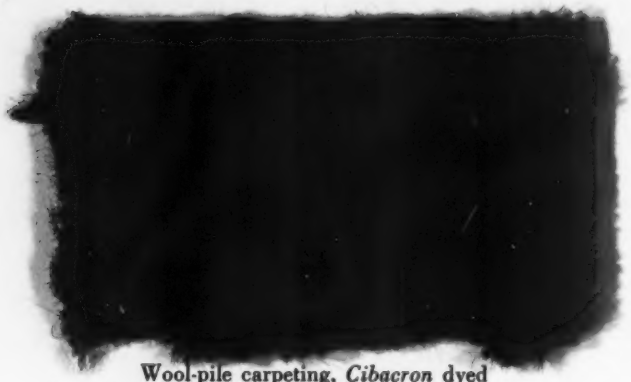
As a nation we have always responded to Provincial designs and our contemporary stylists are finding excellent response in this direction. The demand for good taste, good color and good execution are all important.





THE EVER-POPULAR AMERICAN PROVINCIAL: Yesterday, today and tomorrow, this perennial favorite is in fashion. Always fresh in design and colorings, these upholstery and drapery fabrics are all-cotton. *(Upper right)* By EVERFAST; (Bottom right) By COHAMA UPHOLSTERY AND DRAPERY DIVISION.

the RED THAT STAYS RED



Wool-pile carpeting, *Cibacron* dyed in authentic *Turkey Red*.

New Concept of Colorfastness . . . Turkey Red is now feasible anywhere . . . the Jealously Guarded Secret of making this Rich Color is now Duplicated through Chemistry

So CAREFULLY HIDDEN was the secret of making Turkey Red during the Renaissance that when a group of Italian workers fled to England with the formula and gave it to their new employers, they were denounced by the authorities. This was a color highly prized by the rich and the royal of the Middle Ages. Turkey Red had to be made only from a certain variety of the madder, mixed only with secret chemicals and colorings, treated only with certain oils in a certain way.

Turkey Red was never confined to the carpet field, nor to wool alone. This color appeared in many fibers and in whatever type of textile product appealed to the user. But it had this one characteristic: a richness which no other tone or tint of red could supply; and because, even recently, Turkey Red was so hard to produce and so costly to dye, many a designer of apparel or interiors was hampered by too small a budget.

Challenge . . . and Solution

One of Ciba's big customers held in his hand a seemingly impossible contract for outfitting an ocean liner. Price was no hurdle; but the specifications were. The carpeting, to be dyed Turkey Red, had to

— be fast to light
— immune to washing
— resist crocking
— laugh at sea water
— shrug off seasickness
— take shampoo-cleaning
— be immune to calcium chloride
— and withstand the same kind of tracking which also faces every carpeting in banks, hotels, airliners, lobbies, railroad cars, movie theaters and other places where large numbers of people walk in directly from the street.

This was a challenge Ciba accepted . . . and solved. For some types of fabric, Cibacron fiber-reactive dyes held the answer; for others, Cibacrolan dyes did the job. It was possible to achieve precisely the right shade of Turkey Red . . . with synthetic dyes . . . and to process the goods so that it would withstand all the hazards, and still retain the vivid color.

Now Available to Other Industries

While the primary objective was to find a formula for Turkey Red for carpet fabric, Ciba set its eye on a higher sight: why not formulate dyes which would bring Turkey Red into all fields? Its luscious shade is bound to make its mark in all types of apparel for men, women and children; in dresses, coats, sportswear and playwear. It also suggests its use in convertible cars, where there has always existed a strong need for a bright color which would be completely immune to the same hazards which confront the shipbuilder.

It would in no way surprise fashionwise men and women to find Turkey Red going through its own renaissance as a high fashion color . . . and very soon.

About Turkey Red, did you know . . .

That the first Turkey Red dyes were extracted from the root of *Rubia tinctorum*, a madder species?

That to make the color hold, the fabric had first to be treated with a mordant, generally alum?

That the first Turkey Red examples date back to the 15th Century?

That Turkey Red was used even then on wool, cotton, linen and even silk?

That Turkey Red was also called *Rouge Turc, Rouge d'Andrinople* and *Rouge des Indies?*

That only vegetable oils (particularly rancid olive oil) were used to mix Turkey Red dyes originally; but sesame oil was used in India and the East Indies, the Turks sometimes used lard, and Germany used rapeseed oil?

That the original dyeing of a Turkey Red required a month, whereas today it can be done as swiftly as any other color?

Editor's Note: If you would like to have a free copy of the *Ciba Review* in which the full and interesting historical background of Turkey Red is told, please address your request to American Fabrics, 152 East 40th Street, New York 16, New York.

ARCHITECT
STONE
AND
CELANESE

BUILD A HOUSE

EDWARD DURELL STONE is highly regarded among people to whom the home is important as a form of expression. He did the American Pavillion at the Brussels World's Fair last year, among other examples of fine design and planning. So, when the Celanese Corporation looked around for a dramatic new home furnishings springboard to follow its World of Ideas of last year, it teamed up Mr. Stone and the Brices, consultants in interior fabric planning.

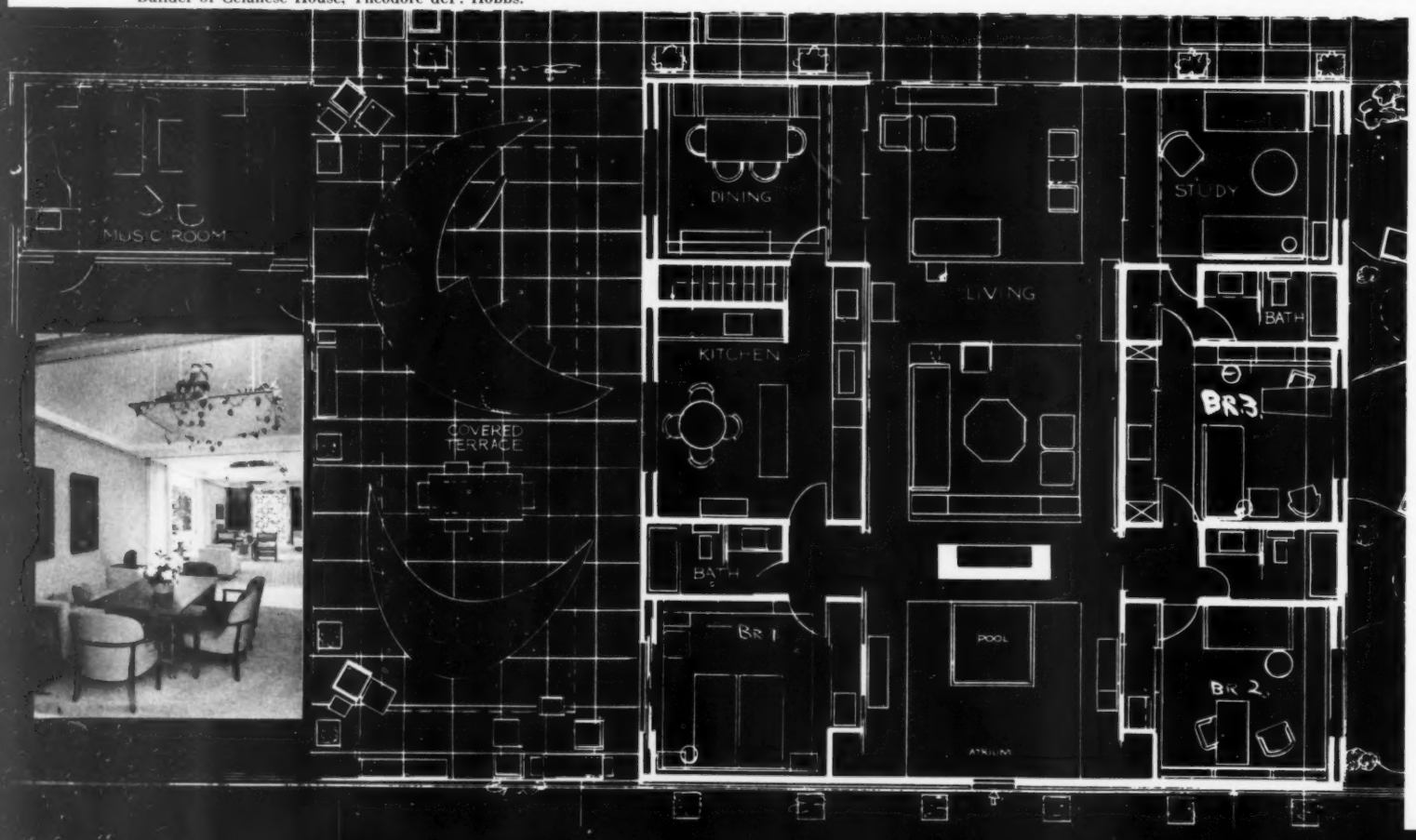
Mr. Stone created a home in the new American tradition: modern, clean-lined, easy-to-live-in and easy-to-care-for. The Brices dug into modern Americana from all 50 States, and brought back design inspiration which is beautifully reflected in the fabrics used throughout the house.

The photographs, above and below, show interior views of The American Idea, a house specially built at New Canaan, Connecticut. In the following pages the Editors show pictures of several of the rooms; enough, we believe, to suggest a personal trip through these pages to see how well a promotional and merchandising idea can be executed.

Architect Edward Durell Stone . . . Photo Karsh, Ottawa

THE RECEPTION AREA: Setting off hanging gardens, with quiet pool with sculpture *Dolphin Fountain* by Lachaise, is the atrium's transparent glass skylight, which bathes the room in luminosity throughout the hours of the day. Below is the floor plan of the American Idea House.

Builder of Celanese House, Theodore deF. Hobbs.



BEDROOM No. 2 is contemporary in interpretation and has a cool color scheme; however, the screen printed fabric used for bedspread and bed draperies is of American Victorian derivation. The feeling of light and space is obtained from the large sliding doors, opening onto the room's own garden area, and the placement of the bed lengthwise along the wall.

CELANESE BUILDS A HOUSE

. . . and brings Promotional Verve into the Home Furnishings Field by providing a Dramatically Practical Show Case for Its New Fabrics and Furnishings

FASHION does not belong to the apparel industry alone: fashion is just as much a force in deciding how to decorate, or how to redecorate the home. It was with this sound conviction that Celanese turned its promotional spotlight on the homefurnishings industry and planned and executed its *American Idea*, announced to the public for fall. The central theme around which the numerous fabric ideas were built is Current Americana, including Early Americana and Rustic Americana, all of which suggest adaptation from the past. Celanese recognized that the homemaker of today has different desires and different maintenance problems from those of her forebears.

Central Figure: Edward Durell Stone

Mr. Stone is the architect who created some of today's most admired structures, including the American Pavilion at the 1958 Brussels World's Fair, which drew such wide acclaim. Mr. Stone drew on his knowledge of American living, and of American technology, in the matter of homekeeping as well as homebuilding. The result is the Celanese House, by Edward Durell Stone, which will be on exhibit at W. & J. Sloane.

To understand why the leading consumer magazines were so quick to do stories about the American Idea Home (these stories will break during the early Fall season of 1959, at the same time when major stores are promoting the merchandise) it is necessary to understand how different and how practical Mr. Stone made the house.

Divided into Areas

He started by dividing the structure into areas, because this is precisely how the American housewife thinks of her home. The first one is, of course, the Reception Area with an atrium which takes its inspiration from an ancient prototype, with a central court open to the sky. The roof has a pyramidal structure, capped by a transparent glass skylight, so that as the light changes during the hours, the room is bathed in luminosity.

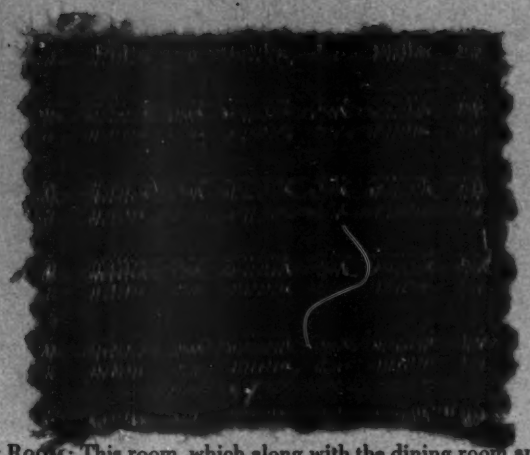
This area is adorned with hanging gardens with baskets of ferns which have always adorned front porches and parlors of American homes. A quiet pool (remember the early American rain barrel?) serves as the setting for Gaston Lachaise's sculptured Dolphin Fountain, on loan from the Whitney Museum of Modern Art.

The Living-and-Entertaining Area

Beyond, and separated only by a broad chimney breast, is the living room . . . giving a fifty-foot sweep from the front wall of the house to the end of this room. This area encompasses the living room, the dining room and the study, and forms a harmonious unit. The three rooms are separated by doors which disappear into wall pockets to form one enormous entertaining area, or to give one the luxuriating feeling of tremendous space. Adroitly, the study room can also be used as an added sleeping room, by adding studio beds. The sliding wall panels are worthy of note. They number four: one of double insulating glass, a second for screening, a third to temper light or glare through translucent plastic and a fourth with a decorative fabric application for complete privacy.

The decorative fabrics in this area were especially designed by manufacturers to express the American Idea. Upholstery fabric on the sofa (made of a blend of rayon, Celanese acetate and nylon) was inspired by the weathered boards of an Alaskan barn. Other inspiration (gathered by John and Earline Brice in a research trip all over the fifty States) came from American Indian basketwork, colors of The Painted Desert and Sandwich glass.

These ideas were finally executed in Celanese fibers by F. Schumacher in living room fabrics, Cabin Crafts in living room rugs; dining room fabrics were made by Greeff, dining



LIVING ROOM: This room, which along with the dining room and study takes up the full width of the rear of the house, a fifty foot span, features chairs (foreground) of jacquard homespun (above) with a composition of Celanese acetate/rayon/cotton/jute/nylon, inspired by American Indian baskets. The frosty woven stripe of the sofa is derived from the weathered boards of an Alaskan barn, and made of rayon/Celanese acetate/nylon. All fabrics by F. SCHUMACHER & Co. including one swatched.

FABRIC BY F. SCHUMACHER & CO.

room rugs by Katherine Rug Mills; and in the study you will see upholstery fabrics by Jofa and a rug by Bigelow.

In addition, there is a Music Room, whose fabrics were made by Lehman-Connor.

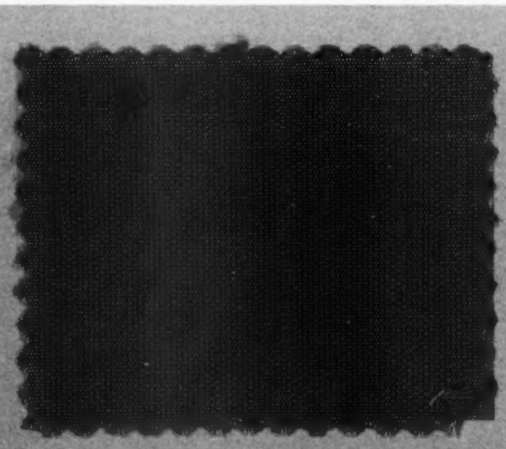
The Bedrooms: a Quiet Haven

The master bedroom is done in neutral shades spiced with color, playing counterpoint to the living room scheme. Walls, sliding closet doors and sliding window panels are sheathed in fabric. This room opens onto the terrace, as does the kitchen, to make open dining easy and pleasurable. At the great window the curtains are an abstract print on fabric matching the walls, from a design inspired by antique Stiegel bottles. Fabric on benches available on Dunbar Furniture; all other fabrics are by Charles Bloom; and the rug was woven by Cabin Crafts.

The second bedroom, designed to please a young lady, is cool in color and has an elegantly draped bed placed lengthwise to create maximum floor space. Contemporary as the room is in interpretation, the screen print used for bedspread and bed draperies is of American Victorian derivation; an arm chair is upholstered in a woven tapestry inspired by the cobblestones of Old Salem. All fabrics in this room (except the chairs) are by Kandell; the chair fabrics were executed by Franklin Harwood; and the rug is by Doerr Carpets.

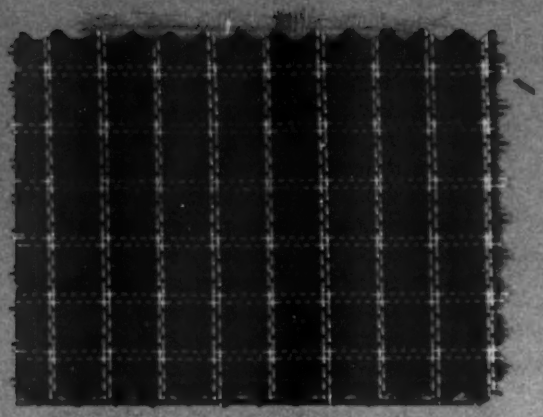
The Masculine Touch in Bedroom 3

This room is laid out to provide study and the pursuit of a hobby, as well as sleeping accommodation. The draperies are a contemporary leaf print inspired by the design of an etched glass doorway in Charleston, South Carolina. The bed is covered in a monochromatic strié fabric inspired by earth furrows after plowing. The small woven square upholstery on a chair found its origin in an Alaskan cedar bark basket; another chair is covered in a jacquard weave copied after butterfly



DINING ROOM: This room, a sofa at one side of the dining table providing yet another reading or relaxing place, is highlighted by chairs of an iridescent fabric (above) inspired by fine Attu (Alaskan) basket embroidery and composed of Celanese acetate/cotton. Also set off are draperies of sheer hand print, woven of 100% Celanese Arnel triacetate, inspired by a sandwich glass pattern. The striated upholstery fabric pattern of the sofa has its origin in colors and textures of The Painted Desert. All fabrics by GREEFF FABRICS including one swatched.

FABRIC BY GREEFF FABRICS, INC.



This swatch shows one of the patterns used on the living-room terrace. It is by TECHNICAL TEXTILE and is a plaid of 100% Celanese Fortiflex.

BATH No. 2: Inspired by sandwich glass, the embroidered pattern of the shower curtain is spaced, to capture the pressed effect found in old glassware. Structurally, the room features fluorescent lighting built into the ceiling, to give shadowless lighting throughout.

FABRIC BY TECHNICAL TEXTILE CORP.

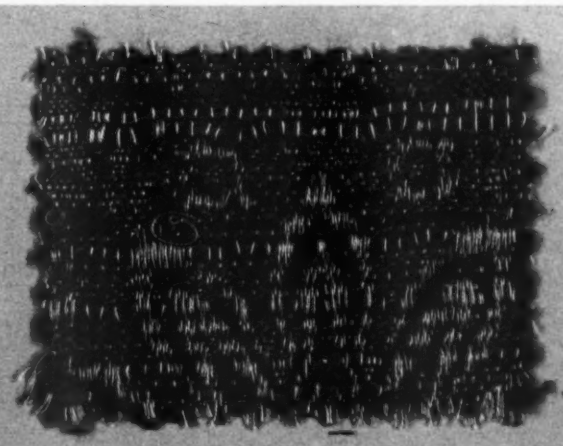
motifs on Indian ceremonial objects; and an Alaskan spruce root basket suggested the strié fabric on the sliding closet doors. Cohn-Hall-Marx supplied all of these fabrics; the rug is from Katherine Rug Mills.

Fabrics Inspired for Other Rooms, Too

While the foregoing illustrates the ingenuity with which the American Idea has been executed in the main rooms, other fabric outlets have been tapped as well: door panels all through the house, and shower curtains by Ames, Jakson and Para; towels by Martex and Fieldcrest . . . some woven, and some tufted with the numerous Celanese fibers: Arnel triacetate, Celaloft, acetate, Celaperm, Celaire and Fortisan.

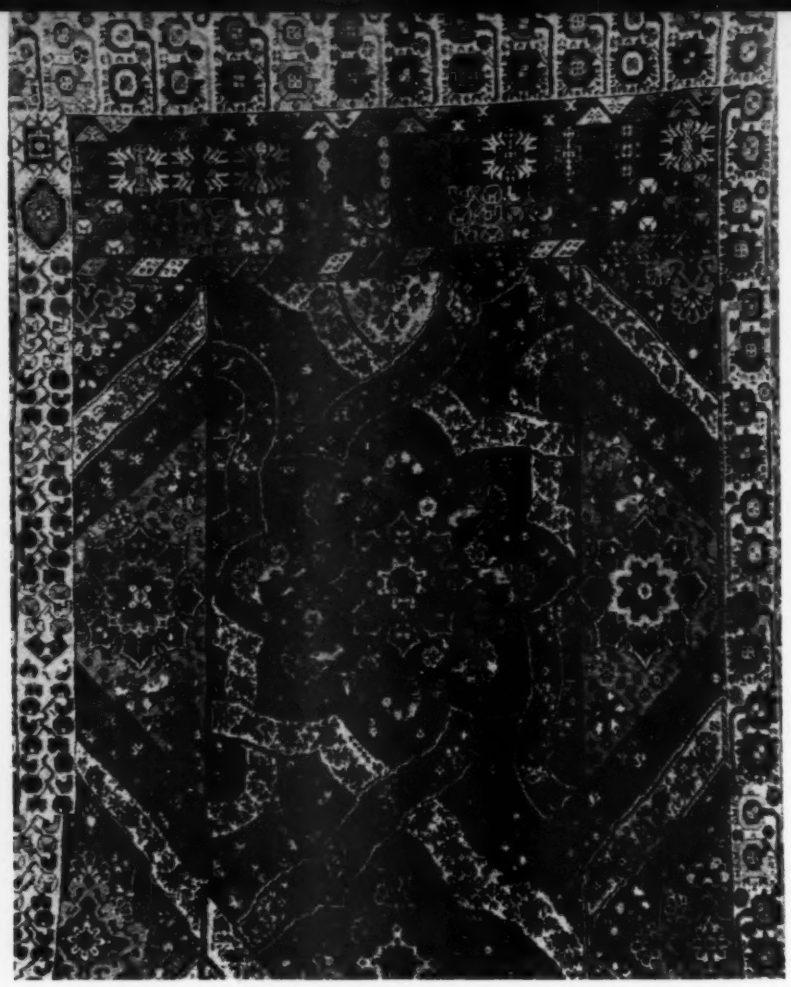
Thus, again, Celanese has launched a truly industrywide promotion. When it breaks this Fall, with both stores and magazines blaring the trumpet, business will result in good measure. This is because Celanese, rather than merely selling its fiber by the pound, has again created an exciting promotional package which reaches right down to the retailer's selling floor. •

THE STUDY: The print on the draperies (right) was inspired by a stained glass, photographed in New England. Close to a bath, study may be used as a fourth bedroom.



THE MUSIC ROOM: The chairs are cushioned in an antique textured damask (above) by LEHMAN-CONNOR with a composition of Celanese acetate/cotton/rayon/jute. Consideration was given, in the selection of the room's fabrics, to their acoustical value. The room is detached from the main house, just across the covered patio.

FABRIC BY H. B. LEHMAN-CONNOR CO., INC.



(Left) Woman dancer of Goulimine with plaited hair ornamented with amber beads and filigreed silver.
(Right) Oriental-pattern rug of Turkish origin made in Rabat. Note the typical interlocking design.

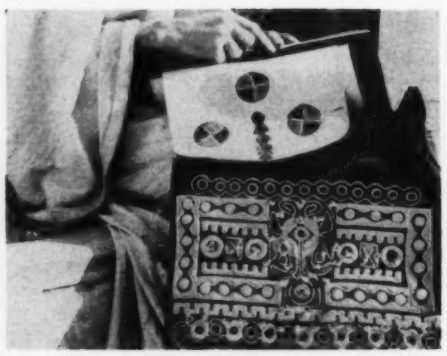
MOROCCO

One of the last strongholds of an indigenous culture holds a wealth of inspiration for the modern designer

Morocco, a combined repository of many ancient cultures, holds a fascination for the modern traveler and seeker of new areas for inspiration in design. When one realizes that the first European traveler set foot in the Fez medinas as late as 1912, one can appreciate that the great cultures of the Caliphs and the Moors remain in a relatively pristine state, with few changes in traditional processes.

The ancient Berbers, Arabs and Jews make up its contributing influences and the great crafts of rug weaving, leather work, ceramics and embroidery still have their roots in the splendid tradition of ancient times. Today the 8th and 9th Century walls and mosques of the three Imperial cities, Rabat, Meknes and Fez, remain intact for the curious eye to see and savour. In the ancient medinas craftsmen still live and work in accordance with century-old customs.

Paradoxically enough, Morocco is reputed to be the only country in the world where the new towns are worthy of the old — where the modern architecture blends in with the best Moorish tradition. The accompanying contemporary photographs give a foretaste of the flavor of this exotic country.



(Left) Moroccan art schools train the young people (and here is a typical artisan) in the ancient crafts. *(Center)* Typical artisan working on leather bag worn by Berbers. *(Right)* Pottery decoration in the technique of the ancient Imperial City of Meknes.

(Above) Nomads from the southern valley of Dra. Called the Blue Men because they are the wearers of the famous indigo-dyed garments. *(Above right)* Turco-Islamic rug with traditional arabesque motif.

Photos — Government of Morocco, Courtesy of Elizabeth Bayley Willis, United Nations Technical Assistance Program Morocco Mission

(At right) Woman spinner from the Berber tribe of Ait Haddidou, in the central High Atlas Mountains.

(Above) Traditional kaftan gown worn by Moroccan ladies in a typical Fez brocade reflecting Hispano-Moorish influence. Can be worn with a belt. *(Above right)* Arab horsemen engaged in Fantasia, a tour de force in acrobatic horsemanship.

H

Burlington Stylist
Conza Howell

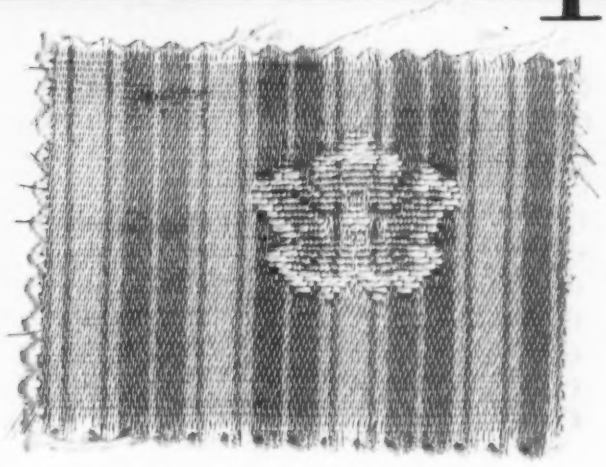
Conza Howell is a native of Charlotte, North Carolina, and started her fabric career at the early age of eight with a home-made loom.

When Thomas Capper, the noted designer in Philadelphia enrolled her as an apprentice, he was so impressed with her ability that he sent her to New York to obtain basic training in jacquard weaving. Conza attended the National Academy of Design, but she also found time to enroll in the Art Students League to learn painting. The latter is still her avocation, and she uses it to fulfill her personal taste; but her fabric designs satisfy the taste of the millions, because in them you will find the simple truth of good art.

Elegance for the Broad Markets of America

Burlington House makes the appropriate fabrics available to a wider market than hitherto thought possible

This BURLINGTON Decorative Fabric, inspired by a Renaissance medallion motif, has a nylon warp and a spun-rayon filling.



The jacquard motif gives subtle elegance to this mattress-ticking design. A BURLINGTON Decorative Fabric of rayon and cotton.

TRADITIONALLY it has been accepted for many years that the best dressed woman in the world, at the broad economic level, is the American woman. Now the same may be extended to include the American home; because the identical progressive thinking and styling and promotion and merchandising which have brought so many wonderful fabrics within the reach of all income brackets are being applied as effectively in the field of home furnishings decorative fabrics. Thus, while the mode for Elegance has been embraced by the very top of the consumer group, up to now it has been more a wish than an economic practicality for the masses.

In past years, from the viewpoint of the textile industry, this represented a regretably lost selling opportunity, for it is only in truly mass selling that the industry can prosper. But recently Burlington House, the division of Burlington Industries which specializes in home furnishings fabrics, lent a new complexion to the situation: it found a way to capitalize on the consumer taste for Elegance in home decoration . . . at a price level every one could reach.

Burlington's First Advent Was in Bedspreads

In the huge textile empire which is today represented by the Burlington name, very few people remember that the company made its debut in the industry with bedspread and upholstery fabrics. This began in June 1924 under the name of Decorative Fabrics division (today these mills are classified as the Piedmont Heights group).

It is quite understandable, then, that Burlington should have both a warm heart and a keen eye for decorative fabrics opportunities . . . and that it should have amassed both the equipment and the technical know-how to function efficiently in this market.

Certainly one of the major assets of the Piedmont Heights Mills is its huge array of jacquard looms, probably unequalled in any other American mill. Without the skilled managing of jacquard looms, and the soundly conceived styling and merchandising program of the management group, the resultant products could not have been so well executed at so mass-appealing a price. It took this combination of factors to create Burlington's fascinating program of elegance for the many.

It is necessary to understand what Burlington means when it emphasizes that the strongest underlying decorative trend of the times is Contemporary Elegance. This refers not only to the modern . . . it refers as well to the traditional motifs and periods of past centuries. In a sense, Burlington House has broadened the meaning of Contemporary to mean . . . "adapted to any particular period." Thus its rich fabrics range in weave, design and color throughout the broad range of periods.

The group known as Burlington's Castilian nylon collection, as an instance, executes what its name implies: a modern interpretation of the Old Spanish and Renaissance . . . except that in place of traditional fibers Burlington uses modern nylon. But the weaves and the colorings are accurate reproductions of what is seen today in famous museums. The company's jacquard equipment has been taught new and clever means of composing interesting faces, such as a deeply ridged surface which creates an interplay of shadows, and the adroit use of colors in a pattern to strengthen the three-dimension feeling.

Early American, Provincial, modern tweed effects, Oriental Coin effects, textured nylon, brocades and matelassés . . . and particularly a small damask pattern taken from an old French silk . . . This broad array gives an idea of the scope which Burlington House covers dramatically in its current line of decorative fabrics. Nor is the appeal of Wash-and-Hang overlooked; another complete range embodies this consumer appeal. But running rampant throughout the entire collection is the feeling that here indeed is Elegance for Any Period . . . and within everyone's reach. It is a presentation which will do much to attract the interest of the broad buying markets of the nation and to deepen the American people's interest in the fabric aspects of their homes. •

Literally . . . From the Floor Up

Allied Chemical started its Research into Textured Yarns and Spearheaded virtually a New Carpet Field

AT THIS MOMENT the industry looks on textured nylon as an already entrenched development which holds great promise. But when Allied Chemical began its first enquiring questions into how and why nylon could and should be given a new face, very few people were giving this any serious thought. Many companies, as is human, claim to have been the first to bring forth a textured nylon fiber; almost as many claim to have developed texturing in one form or another.

The simple facts are that Allied Chemical *was* in the forefront of this dramatic development; Allied Chemical *did* launch Caprolan as the first textured nylon yarn in the floor covering industry.

Begin at the Beginning

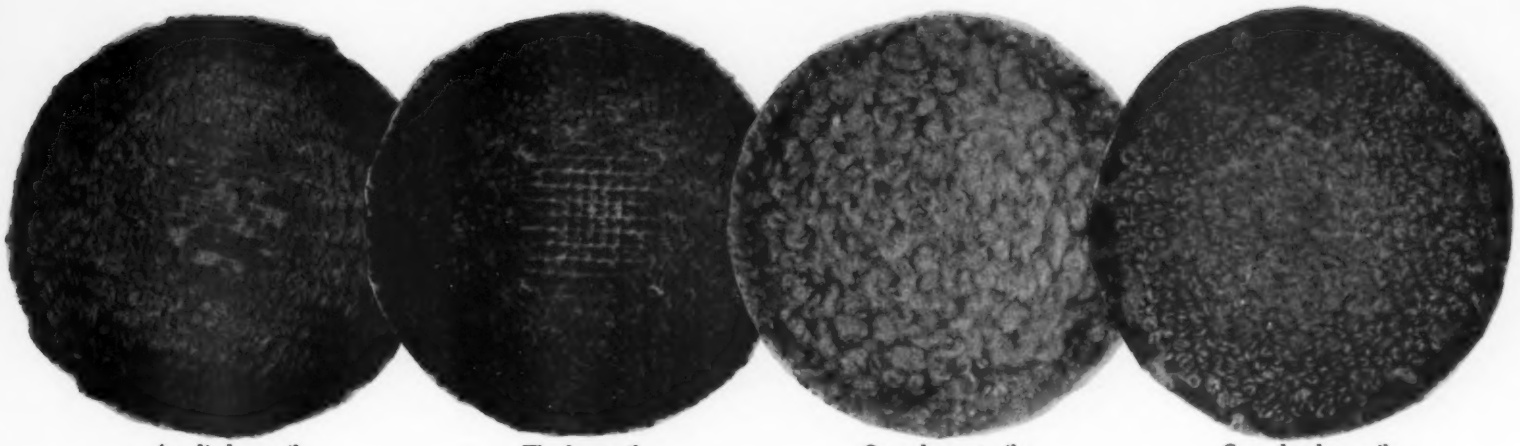
In the very first place, textured Caprolan is a continuous filament nylon yarn plus a texturizing process. It is based on the use of *filament* rather than spun yarn, because spun yarns are the ones which pill and migrate and beard, whereas filament yarn eliminates the short lengths which cause the fuzziness and instability of a weave. Spun yarns, the conventional carpet yarns made from short staple fibers, go through the age-old processes of opening, blending, picking, carding, gilling, drawing and spinning.

On the other hand, filament yarns need none of these handlings. As a textile executive put it: *Why chop a yarn into tiny pieces and then try to weave or tuft it together again, when you have the long yarn to begin with?* So the Caprolan process starts with the yarn in filament (continuous) form; this is how the fiber is turned over to the texturing companies . . . and the resultant yarn may come out looped, curled or crimped in a variety of different forms.

Many Problems of Carpeting are Overcome

Shedding and pilling are two of the most common complaints among both housewives and the maintenance companies re-

HOW CAPROLAN IS MADE . . . In the Flow Chart depicted on these facing pages you see the basic chemicals enter the first stage,



Acrylic loop pile after 17,158 cycles

Wool cut pile after 8,250 cycles

Caprolan cut pile after 20,000 cycles

Caprolan loop pile after 20,000 cycles

THE STURDY WEARING QUALITIES OF TEXTURED CAPROLAN IS SHOWN IN THE CARPETING PHOTOS WHICH ARE REPRODUCED ABOVE.

sponsible for maintaining office care. These are not faults common to natural fibers alone; they accompanied the first trials of nylon in the floor-covering field. But those rugs and carpets were made of *spun* fiber; and so, with time and friction, the short ends either bent back into tiny pills or the fibers themselves shifted.

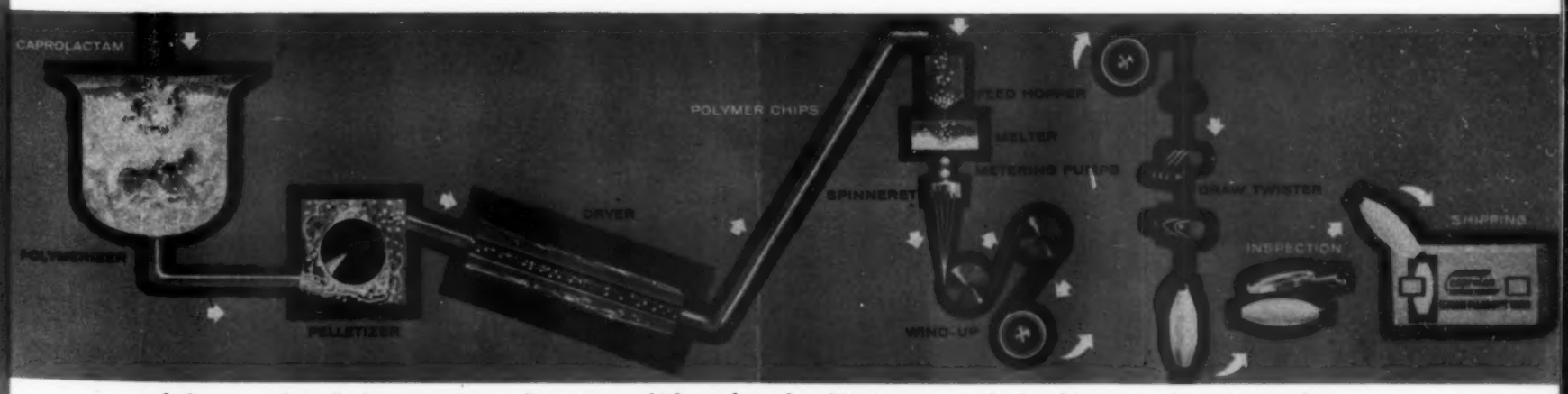
Caprolan's introduction of *filament* yarn into cut-pile floor-coverings solved this problem. There *is* no short end of the fiber to bend back and pill; and by the use of continuous filament yarn in weaving or tufting, every fiber in every tuft is equal in length, and firmly secured to the backing.

Cleaning is less of a chore when textured Caprolan is in the pile of a carpet, because there are less fiber-ends and therefore less dirt-traps. Because the fiber has less absorbing qualities it responds readily to gentle household detergents. And, of course, such hazards as rot, mildew, mold, carpet beetles, silverfish and moths are strictly taboo.

First Carpet Launched by Croft

Croft Carpet Mills of Georgia first introduced a textured Caprolan nylon carpet; the fiber had been textured by Leon Ferenbach. Big stores across the nation were quick to sense the potential, and promoted the item enthusiastically. Today, with many texturizers using Allied Chemical's fiber, as well as many leading manufacturers, textured Caprolan is currently being incorporated in carpets, upholstery fabrics, industrial threads and draperies.

End products such as carpets, using textured Caprolan must pass rigid laboratory tests to earn an Allied Chemical Certificate of Performance. To use a textured Caprolan trademark in its selling a company must agree to permit constant and close supervision of its quality. Allied will help to formulate the individual product standards (even including color-dyeing) to ensure consumer satisfaction; once this is arrived at, every precaution is taken to guarantee, within human possibilities, that the Caprolan label will be protected for all. •



and then pass through the many intermediate stages which produce the ultimate yarn, ready for delivery to the texturing plant.

A 19th Century drawing by John Charlton, showing auction in the Scottish Highlands.

Suggested as the Next Big Industrywide Promotion Theme:

AUTHENTIC DISTRICT CHECKS

With all the Flavour and Colour and Glamour of the Scottish Highlands . . . Plus American Sell

THE QUITE RECENT RECURRENCE of interest in District Checks, as evidenced by fashion-sensitive people in different parts of the world indicates that the American public is on the verge of ready acceptance for a really big promotional push behind this handsome and intriguing family of designs. The Editors of American Fabrics showed actual examples of this trend in Issue #44, and again in Issue #45. Fashion is a volatile selling force and like Shakespeare's tide; if "taken at the flood, leads on to fortune . . ."

This is precisely the point in weighing a design or color trend. There is a right time for everything; and it appears to the fashion cognoscenti of both Europe and America that the time to hit District Checks is *now* . . . to catch the sales and the profits *before* the tide reaches its peak.

In the following pages we reprint, with great fidelity, the major Scottish District Checks. Taking all of the authentic Checks into consideration, which includes various offshoots, they number close to a hundred. However, we suggest that the textile and fashion industries pinpoint their styling, their merchandising and their allover promotion to the limited designs which come within the true classification of Scottish District Checks. These number a total of 51; however, even though each has a strikingly handsome motif, again we recommend pruning the list to 16 . . . all of which are shown here. The remaining 35 are either basically similar to the selected 16, or they would be rather impractical to produce and promote for volume selling.

Historically, the textile and fashion industries have made their most dramatic increases when they have hurdled consumer inertia by the introduction of a dramatic design or color theme. Somehow the injection of a new idea when the public has shown its tiredness with the old has served as just the spark needed to stimulate sales. This has been true particularly when the injected idea has been sound (as witness the Scottish Clan Tartans Promotion of a decade ago). It is our considered opinion, having studied the movement of fashion through all circles for a period of time, that the American market is ready *now* for a truly broad promotion of Authentic Scottish District Checks.

How the Scottish District Checks Were Born

MANY FAIRY TALES have been created to explain the origin of Checks, each the result of a copywriter's fantasy. In truth, very little is known about the true beginning of District Checks; the simple fact is that the simple, primitive orderliness of this type of pattern has held the public fancy through many generations; in any case, District Checks are a *fait accompli*, and there is little to be gained from trying to ferret out their origin.

The earliest of all Checks, we do know, is the Shepherd Check. For some unknown reason this became the favorite garb, even the trademark, of the people who tended sheep in the Scottish Lowlands. As these people headed toward the Highlands, carrying their hand-woven cloths with them they spread the fancy for their Checks among their new neighbors; and when Scotland joined in the Union with England the movement gained further strength.

This much is a matter of record. So are these additional facts:

Since cash was always a scarce commodity in Scotland, it became customary to include clothing in the remuneration of workers on every estate. Two factors then came into play in the design of District Checks. *First,* since hunting was a major reason for the existence of many of the estates (which were owned by rich English and Scottish families) the matter of protective coloring came into play; just as, today, hunters frequently wear red jackets or caps to prevent being shot at by deerhunters, the estate owners sought colorings and designs which would help to differentiate the wearer from a boar or stag. *Second,* when Prince Albert, consort of Queen Victoria, created the handsome Balmoral Check as the design for use by his wife's estate employees, this started a vogue among other estate owners to have created similarly beautiful designs for use by their own staffs.

To be completely accurate, this is just about all that is provably known about District Checks; but in no way does it diminish the basic strength and universal appeal of this group of designs. Using modern ideas, some textile designers feel, from time to time, that they can improve on the designs; in many cases their brain children have lived an exciting, short life . . . but when all is said and done, the true Scottish District Checks remain among the public's fondest favorites.

A Word about District Check Colorings

Perhaps one of the strongest appeals of the Scottish District Checks stems from its affinity to Nature's own colorings. If you have ever been to Scotland you must recognize at once the striking similarity between the country's rocks, mountains, flowers and forests . . . and the colorings which dominate the various Checks. For the Check colorings originally came from the very materials Nature supplied: the greys and greens, the browns and russets and autumnal reds, the blues and the golds which greet the traveler's eyes as he scans the countryside. By using native lichens, rocks and the essences of various foliage forms, the natives obtained the dyes for their Check designs.

Today these colorings are being duplicated successfully with synthetic chemical dyes; but for many years the District Check coloring materials came from the very land in which they originated. Typical of this development, and quite familiar to all in the industry, is the Lovat Mixture which was created by Lord Lovat, who used the dyestuffs of his native heaths to bring forth the beautifully muted, greyed-down, lichen-green and other mixtures which are so dear to the hearts of all people.

This is a List of Important District Checks

Ardtornish	Glenfeshie	Neidpath
Arndilly	Glenisla	Pitgaveny
Ballindoch	Glenmorriston	Poltalloch
Balmoral	Glenquoich	Prince of Wales
Bateson	Gordon Highlanders	Royal Scots
Benmore	Tweed	Regimental Lovat
Black Watch	Guisachan	Russell
Brooke	Horse Guards	Scots Guard
Buccleugh	Invercauld	Seaforth
Carnegie	Kings Own Scottish	Small Glenurquhart
Carnousie	Borderers	Strathmashie
Coigach	Kinlochewe	Strathspey
Dalhousie	Kinlochewe	Thane of Fife
Dupplin	Glenurquhart	The Dacre
Erchless	Kintail	The Hay
Fannich	Lochmore	The Ing
Gairloch	Minmore	The Mar
Glendoe	Minto	Welsh Guards
		Wyvis

You Should Know these Names

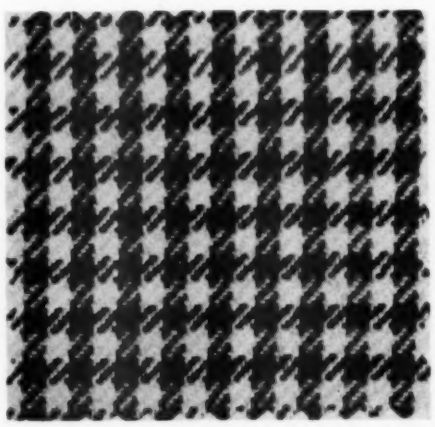
As part of your selling and promotion, certain names used both in Scotland and in Scottish District Checks are important and colorful. You and your advertising people should know what they are, and use them to add native tone to your promotion:

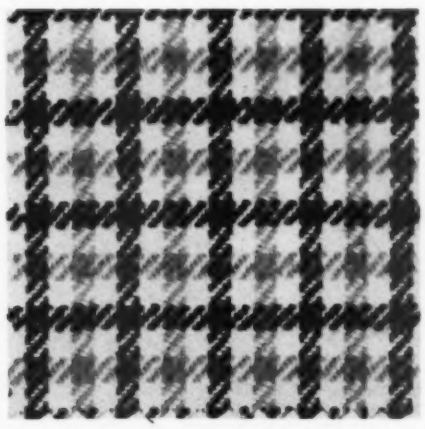
GLEN is the Gaelic word for valley. In other words, the Glenfeshie Check is worn by the people who work and live in the Feshie Valley area of Scotland.

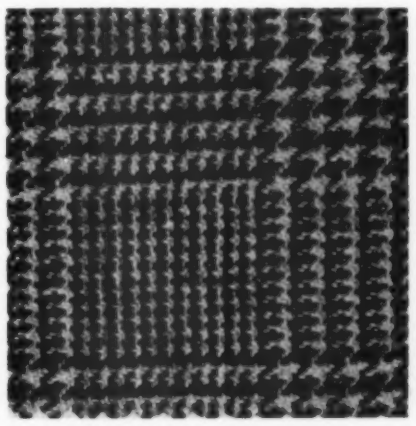
STRATH signifies a forest; such as in Strathsprey, which would be translated to mean the Forest of Sprey.

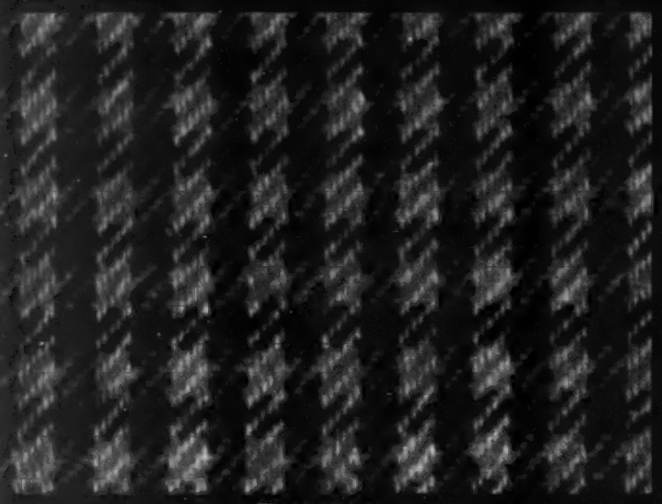
BEN in Gaelic means a mountain.

How the original Check, the Shepherd Check, was created is today a mystery. It retains today the design feature of the samples which sit in Scottish museums: a simple black-and-white pattern composed of evenly spaced quarter-inch blocks. However, while the true Shepherd Check has never varied, it did give inspiration to most of the current outcropping of

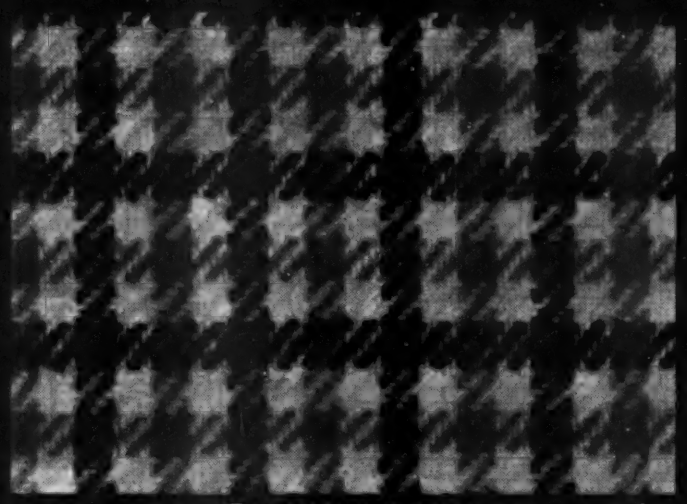






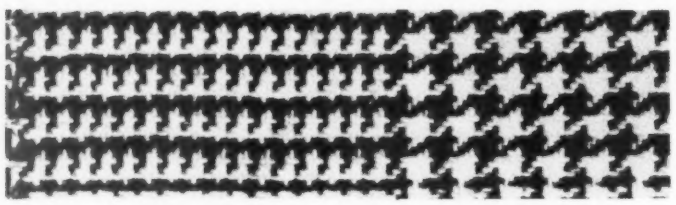


RUSSELL



GLENMORRISTON

DISTRICT CHECKS (continued)



family District Checks. Even in the group of Glenurquharts the fundamental pattern is that of a Shepherd Check; it is only by the addition of the spaced stripes (sometimes in color) that one finds the mark of difference. Other designs added colors, replaced colors, modified spacing; but it is to the Shepherd Check that all District Checks owe their parentage.

Undoubtedly there are many more, and it is most likely that we will receive mail from Scottish readers pointing out our omissions. However, the main purpose of this portfolio is to direct the textile and fashion industries into the correct channel of thinking . . . and so we have deliberately culled all available data to give you the essence of sound design principles as they pertain to Scottish District Checks.

From the purely technical aspect of design, this information may help:

DISTRICT CHECK DATA for the DESIGNER

ARDTORNISH — this West Coast Check is a 4-and-4 of white and brown with an olive brown warp and a russet brown weft (filler).

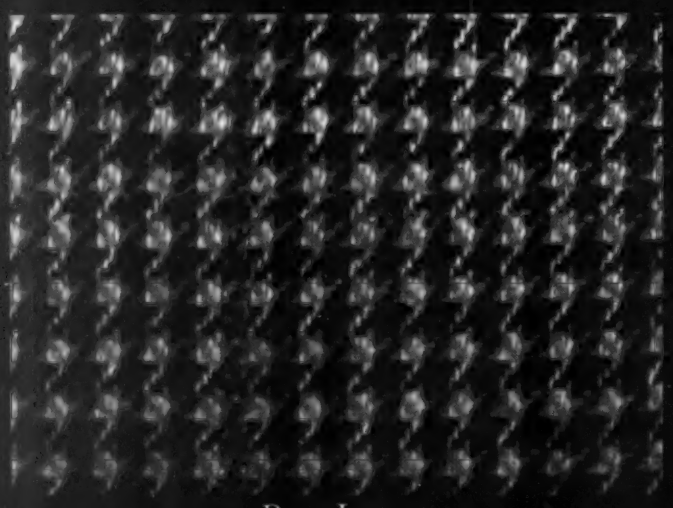
ARNDILLY—has a dull (laid) white ground; the alternate colors are black and greenish fawn in the warp, black and reddish fawn in the weft; the overcheck is formed by replacing every third fawn check with a bar half dull peacock blue and half reseda green.

BALLINDOLLOCH — the same as The Ing, with red and brown running one way and a dull biscuit shade replacing white in the cross threads. It has an overcheck of dull olive green.

BALMORAL — the warp arrangement is 1 of white, 2 of navy and white twist, 1 of navy and scarlet, 2 of navy and white. The weft is white, which goes mainly to the back. The weave unit is 8, so that the pattern repeats after 24 threads.

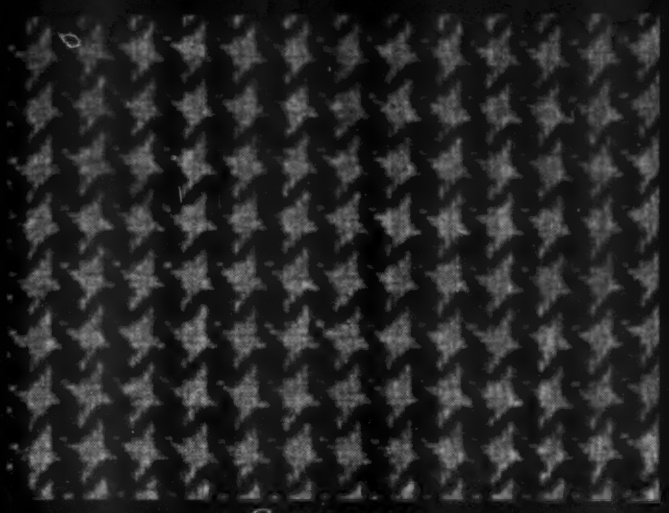
BROOKE — uses black-and-white twist and a light Lovat mixture as the alternate colors, and a skeleton overcheck of scarlet edging one of the Lovat checks. The ground is made with both silver grey and white.

BUCCLEUGH — same as the Glenfeshie, but with a sky blue for the red overcheck. The pattern is 5 x 6½ inches on the repeat. The ground is a Shepherd Check, ¼ inch white, ¼ inch black, and the cloth is a fine Saxony kilting.

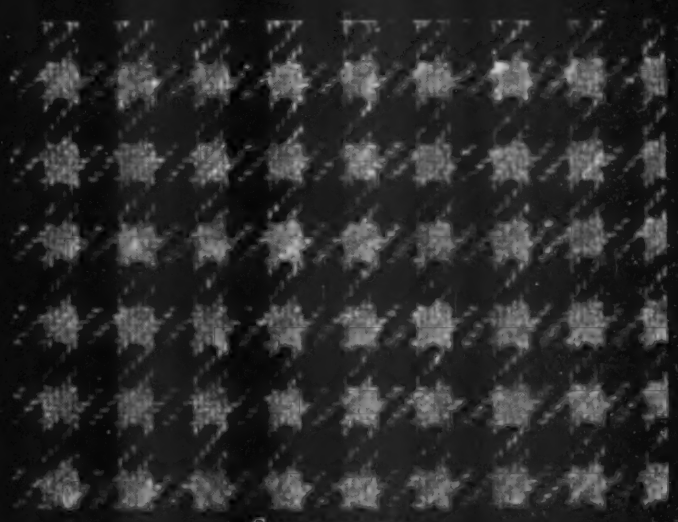


BEN LOYAL

FANNICH



GUISACHAN



STRATHSPEY

CARNEGIE — a simple black-and-white Glenurquhart, three inches on the repeat. Overchecked through the center of the 2-and-2 part by a half-inch strip of camel color.

CARNOUSIE — darkest of all District Checks, the ground is developed in black and black-twisted-with-russet. About the size of the Small Glenurquhart, but without the basket effect of the 2-and-2 portion. Every alternate part of the 4-and-4 is sided with a bold crimson overcheck.

COIGACH — the Checks alternate between black and strong red-brown; adopted in 1874 as the check for an American gun club.

DALHOUSIE — a solid white warp crossed with a medium grey. The plain diagonal twill is broken every inch by reversing the twill for six threads. Every fourth reverse is dull green, overchecked with a bar of bright navy blue.

DUPPLIN — the Coigach with a scarlet overcheck.

ERCHLESS — has a warp unit of 3 on the 4-thread warp (white, pale stone drab and yellow) crossed by a weft of black twisted with white.

FANNICH — the warp pattern is on 18 threads: white 6, Lovat Mixture 3, black 2, yellow 2, black 2, Lovat 3. The weft is a simple Gunclub Check repeating on 24 — white ground, with black and Lovat as the alternate colors.

GAIRLOCH — another variation of the Coigach, with a dull yellow mixture replacing the white in the weft.

GLENDOE — uses a dull blue-grey and white background with a very strong russet overcheck.

GLENFESHIE — basically the Shepherd Check with a brilliant scarlet overcheck.

GLENISLA — a small but true Glenurquhart in off-white and dark brown, one size smaller than The Mar and without overcheck; the design is 2⅛ inches overall.

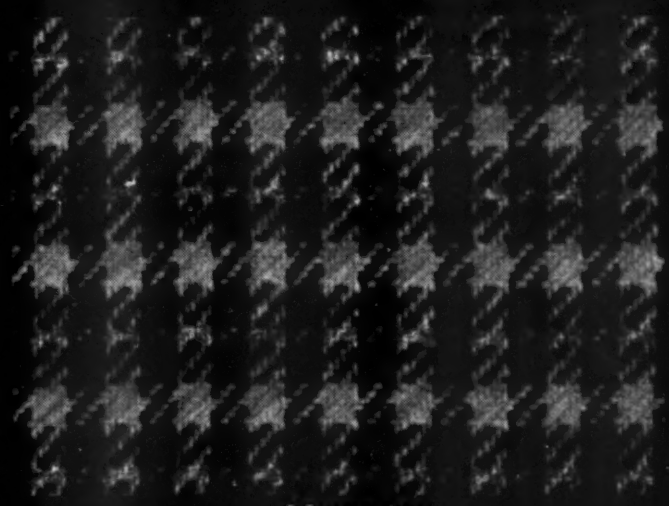
GLENMORRISTON — the Coigach arrangement with dark blue and a light, slightly greenish Lovat mixture as the alternate colors.

GLENQUOICH — a very small design; the wrap ⅝-inch of white and ⅛-inch of black crossed in the weft with a dull warm drab for white and the black used in both directions.

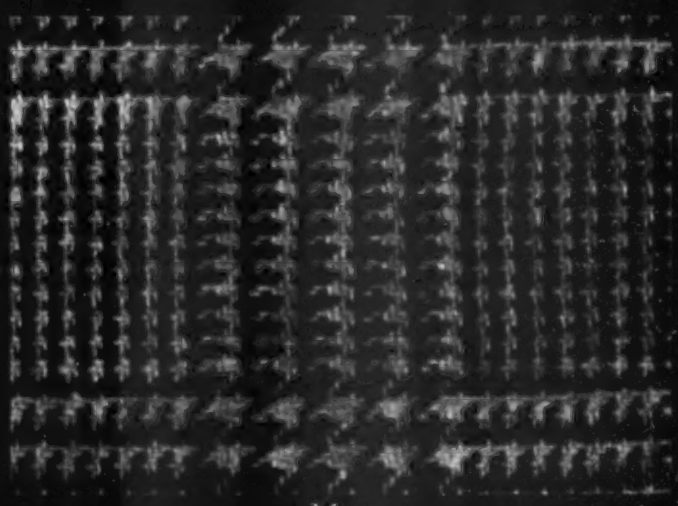
GORDON HIGHLANDERS TWEED — a greenish Lovat mixture, softly checked with yellow, dark blue and green.

GUISACHAN — has a warp 4 of black and 4 of brown, crossed with 4 of brown and yellow twist and 4 of white; the weave is a 4 x 4 diamond cut in the warp but not in the weft.

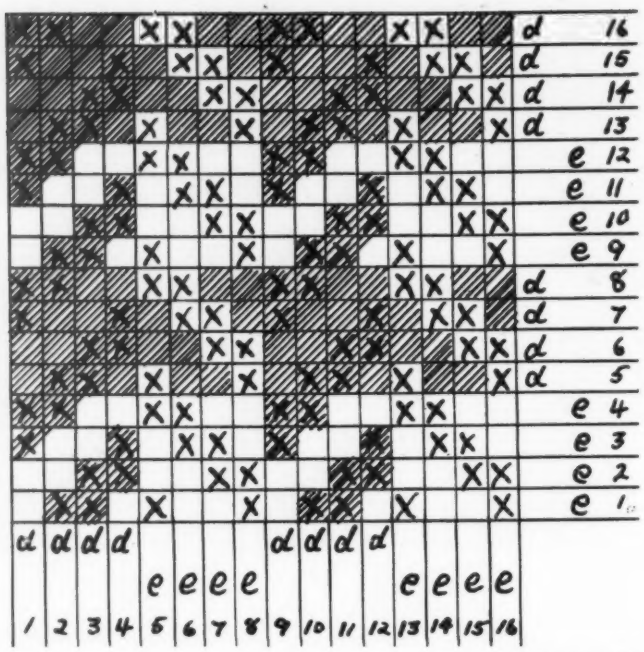
HORSE GUARDS — a variation of the 2-and-2 warp and weft effect. It uses a brown and white ground overchecked every 3½ inches with six threads of bright navy. *(continued)*



NEIDPATH



MAR



Construction layout for weaving the GUISACHAN DISTRICT CHECK — a four-end twill with 4 colored ends and 4 white ends; 4 colored picks and 4 white picks.

DISTRICT CHECKS

(continued)

INVERCAULD — a white ground with brown and drab twist, overchecked every 3½ inches with six threads of bright navy.

KING'S OWN SCOTTISH BORDERERS — a bluer Lovat ground with a soft white check alternating with a soft green check, and a thin scarlet line on each side of the green.

KINLOCHEWE — russet (like the Seaforth) overchecked by a thin check of 1-black and 1-crimson in the white, crossed with a thin line of orange.

KINLOCHEWE GLENURQUHART — 4½ inches overall, with the dark black-and-yellow twisted warp crossed with a drab-and-white camel's wool type.

KINTAIL — the same basic treatment, but with alternate ground colors of pale grey and a greenish drab.

LOCHMORE — is like the Coigach, but replaces the black with a greenish Lovat mixture.

MINMORE — used on the Strathspey Estate, it is very similar in design to the Glenquoich but has a deep green check.

MINTO — a deep, rich greenish mixture, almost as dark as a holly tree.

PITGAVENY — a green mixture ground with thin alternate checks of red and white.

POLTALLOCH — very like the Invercauld, but the overcheck is yellow crossed with red.

PRINCE OF WALES — a bold pattern of the Glenurquhart type. Nine inches on the repeat, but because it is a double arrangement it does not appear so large. The colors are the terra cotta of The Ing, and white; the general effect is a brownish pink. The 4-and-4 starts and ends with white; the dark slate overcheck is taken off the first and last brown expanded to 6 threads. The 2-and-2 starts and ends with dark, so that a basket effect is produced.

ROYAL SCOTS REGIMENTAL LOVAT — an attractive green Lovat overchecked at 1½ inches, with alternating neat lines of red and yellow.

RUSSELL — both Russell Checks are peculiar in their color effects. They follow the style of the Glenfeshie but, being crossed with two shades of drab, the dull brown overcheck appears wine-colored in the weft and russet in the warp. The Glenurquhart form of the Russell has the bold overcheck on each side of the 4-and-4 part; the entire pattern is a full 6½ inches wide.

SCOTS GUARD — a bold basket effect attained through reversing the pattern, and produced by two threads of light and two of dark warp and weft on the common twill weave; an overcheck of four threads reverses the position of the light and dark colors relative to the weave.

SEAFORTH — two tones of russet on a white ground, overchecked with a brighter russet.

SMALL GLENURQUHART — a small edition of the original Glenurquhart, about two-thirds its size, with the alternate squares of the hair lines reversed. (Not to be confused with the Small Glen, which is a small valley far to the South.)

STRATHMASHIE — a large and bold Glenurquhart type, nearly 8 inches on the repeat. It uses the colors of the Coigach: brown and white warp, black and white weft. The strong overchecking up the sides of the 4-and-4 part are obtained by reversing the warp and weft colors.

STRATHSPEY — same as Dupplin, with dark blue overcheck.

THANE OF FIFE — very like The Mar, but overchecked with sizes of dark slate instead of green.

THE DACRE — same as the Coigach, multiplied by two. The Checks are ⅜-inch apart.

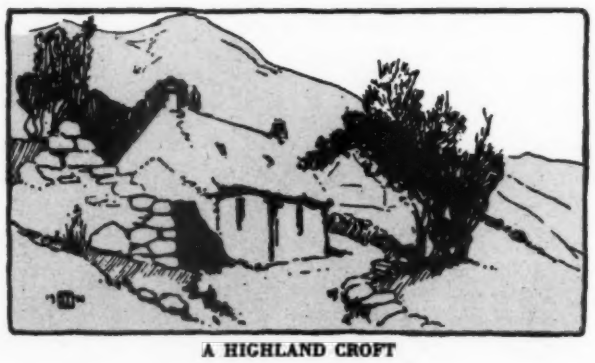
THE HAY — same as Strathspey with lighter, yellower brown.

THE ING — another Shepherd Check with a peculiar dull red-brown substituted for the black.

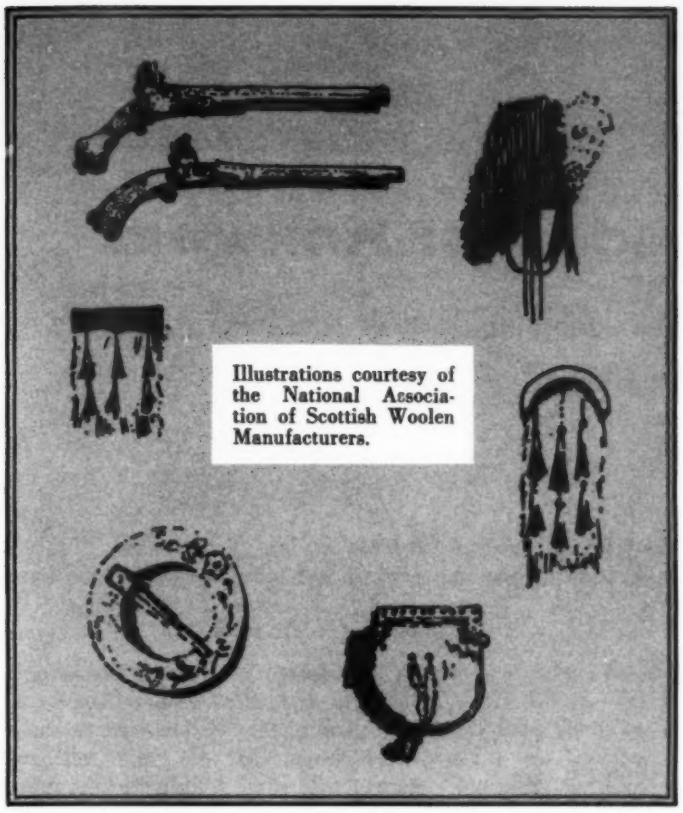
THE MAR — a design created by King Edward when he was the Prince of Wales. Brown and white with a green overcheck.

WELSH GUARDS — still another variation, having a fawn ground with brown and red twist, and an alternate 2-inch overcheck of light red and dark blue.

WYVIS — extremely bold, about 2½ inches on the repeat. The ground is a deep fawn like withered bracken or dead beech leaves; the alternate colors are a browny green moss and a sprinkled bar which is formed with twisted yarns of bright green, moss and grey.



A HIGHLAND CROFT



Illustrations courtesy of the National Association of Scottish Woolen Manufacturers.

Make Your District Checks Promotion Exciting!

Here is a once-in-a-decade opportunity to present a merchandise idea in a genuinely warm, heart-throbbing and sales productive manner. The centuries of tradition and color behind the development of District Checks present honest background for some truly exciting forms of sales promotion

— for the MILL
— for the MANUFACTURER
— for the RETAILER

and your sales will be a direct reflection of the intensity and the drama with which you use the many available tools. For instance:

SHOWROOM DISPLAYS SHOULD BUILD ATMOSPHERE

Let us not take for granted that all of your customers are fully familiar with the unique historical background of District Checks; you will garner more sales if you take the reverse position. Some of the sources for excellent display material are:

— the various museums and libraries
— the international air lines
— the shipping lines
— travel agencies

Any of these will gladly supply you with posters, pictures and examples of Scottish handiwork. You can use these materials to spark up your fabric displays, and lend a background of authenticity to your merchandise.

STOP PASSERSBY AT YOUR WINDOWS

The same sources, right in your own city, will lend you eye-catching materials which you can use in your windows, or as background for a Fashion Show. Your local museum probably has authentic old Scottish costumes, which you can place on mannequins (or even model on live girls and men) to demonstrate the accuracy with which your present merchandise duplicates the ancient Scottish dress.

Travel posters become almost a necessity in planning District Check displays. A huge, blownup map of Scotland in full color, with ribbons leading from the various Districts to the authentic fabric, is always a stopper.

Secure additional reprints of this portfolio and use the individual pages which reproduce the District Checks by mounting them on large backgrounds for your merchandise display.

Use direct mail and radio for all they're worth. The forepart of this section offers sufficient background and historical information to make up a year's supply of scripts and an interesting piece of reading.

Stay away from tricky and so-called clever advertising headlines. District Checks have always held an inherent appeal for the public. Present your merchandise as being made in the Authentic Scottish District Checks, with good illustrations and accurate copy . . . and your ads will pull.

SALESMEN MUST ENTHUSE . . . NOT PEDDLE

The mill and manufacturer and retailing salesperson must take a positive and active, rather than passive, stand when selling District Checks. Everyone must be convinced that this is a sound rebirth of one of the world's greatest design themes . . . and want to sell or wear something made in a District Check. This goes not only in apparel for men, women and children . . . but in home decoration as well. Checks have always held a strong appeal in furniture coverings, drapes and luggage . . . and should be promoted in these areas as well as in everything else.

Salesmen should be supplied with enticing presentation books or portfolios selling the entire District Checks theme . . . and then leading into what your company makes and what it offers to help the customer sell what he buys . . . and he should be inspired to use the book as though he had no other selling tools at hand. Let him sell the *theme* . . . and the order will follow automatically. Let him convince the customer that the theme is worth a *promotion* . . . and the reorders will flow in swiftly.

* * *

These are but a handful of ideas which agile minds can use to put over a truly exciting . . . and productive . . . promotion of District Checks. Of course much depends on the kind of styling you put into your goods, and how much of it you have in your line. Customers respond best when they see that *you* have faith in an idea and will back it up with goods. The Authentic Scottish District Checks give you the opportunity the whole softgoods industry has been seeking for a decade: the wedge to open the door to sales.

The American Fabrics Portfolio of Authentic Scottish District Checks . . . in full color and containing actual woolen swatches in a lavish size . . . is now on press. It will be supplied to interested individuals at $5 a copy. If you wish to obtain copies, please write to Service Department, American Fabrics Magazine, 152 East 40th Street, New York 16, New York.

Ted Bodin . . . Knitwear Innovator.

Hill Builder for Knitwear

How a young European stylist built Knitwear into a Two-Season business . . . and gave Cotton a Great Lift

SLIGHTLY OVER twelve years ago a young man left Hungary to find the gold reputed to line America's streets. He had ability; he had personality; he knew the knitwear business as very few people do; *and* he was perfectly willing to dig hard for the gold. This was Ted Bodin.

His first starts were in the right direction. However, Bodin felt that even though he was not yet earning, he was learning. Specifically, he was learning about the strengths and the weaknesses of the American market; about its likes and dislikes; and of course he was somewhat taken aback by some of the shell-back prejudices he encountered, which deprived knitwear companies of a great deal of potential business.

Open Mind, Open Doors

In Europe he had, of course, to scour every possible avenue for worthy new ideas. So when he reached New York and found himself beset on all sides with both new fibers and new variations of the old, he tackled each one with zest and fervor . . . always with the priceless attitude: *This may be just the fiber I am looking for*. To enumerate the variety of fibers he experimented with would be to chart a complete encyclopedia of fibers. Nothing was too old or too new to be tried.

He had brought with him a set of small hand looms which he had used in Europe. Wherever he travels these hand looms go with him. But they are not just hand looms in the accepted or amateur sense; they represent everything which can ultimately be executed on a big power loom or on any kind of knitting machine from flat-knit to Raschel to Jacquard to the new American full-fashioned knitter. This is important to understand, because it hints at one main reason why this country's largest knitters are so happy to work with Bodin.

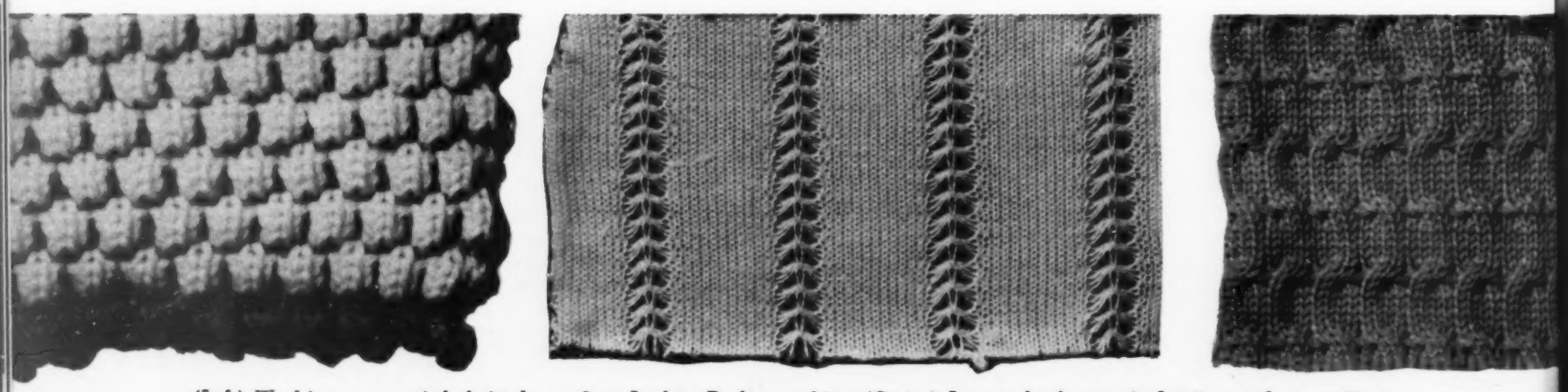
He Begins with Ideas

When Bodin begins on a new design project, he first experiments on his hand looms with new ideas or new fibers . . . sometimes both. He makes sure that the pattern can be mass-produced on a big power loom; that the yarn will run smoothly; that cost elements will come within the manufacturer's reach. And he charts every step most carefully; thus, when he confronts a knitwear manufacturer with an idea for a new weave, there is no time lost in experimentation, because this work has already been done; costs have been projected accurately, so that the manufacturer knows where he can fit in the garment; the yarn specifications are set, because Bodin has already worked this out with the fiber producer and the spinner.

His list of worked yarns during the past four years is almost incredible to behold. He started with wool, of course, and managed to inject the kind of European styling and trimmings which have given the American sweater industry a wonderful lift. But at the same time he worked with all of man's own creations: nylon, Orlon, Zefran, Creslan and many others.

Light Under a Bushel

The lines which leading makers produced could not be hidden; no bushel basket was large enough to keep the merchandise from illuminating many astute sections of the industry. And so it was merely a matter of time before Bodin began



(Left) Wool in an open stitch, knitted on a 3-cut Laghton-Rocker machine. (Center) Lacy tuck of mercerized cotton made on a 21-cut Supreme circular machine. (Right) Ban-Lon fabric made of textured nylon in a cable weave, on a Links-and-Links 8-cut machine.

"...but what gift will you give this year?"

(This is the perennial question faced by many business executives: What to give to other business executives whose taste and reading habits lean toward something different)

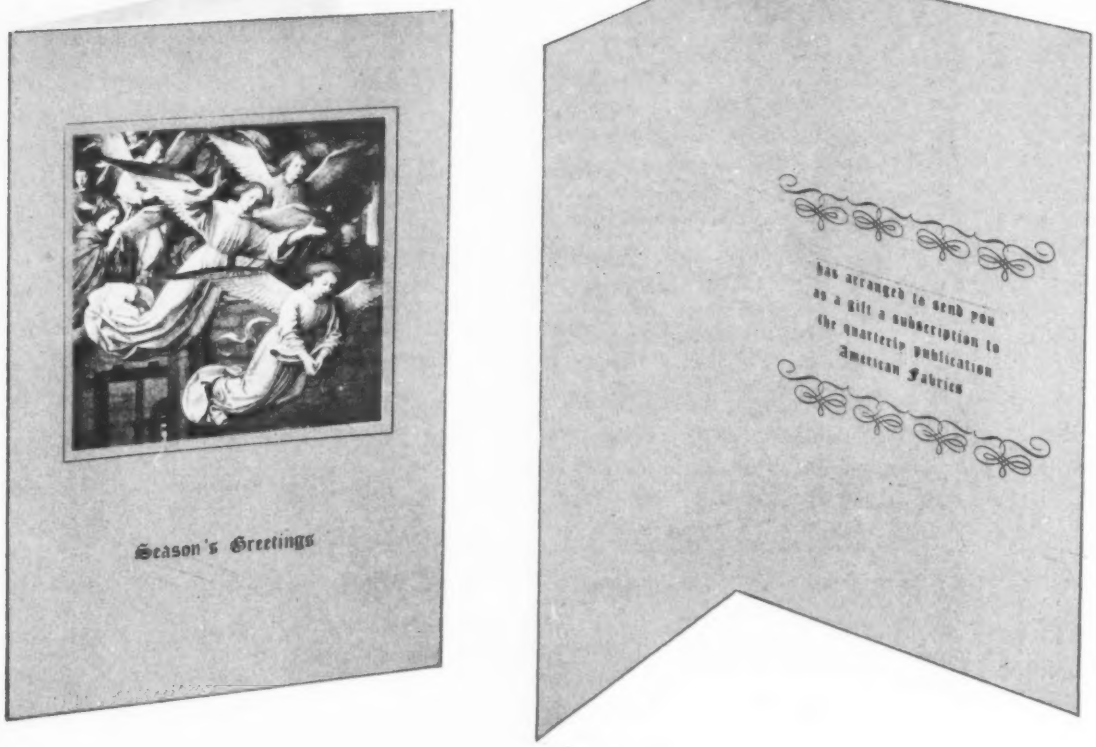
Christmas comes. And so does the customary question among business leaders: What can I give *this* year that my friends will really appreciate? It isn't so much a matter of price as it is with finding something the recipient will enjoy . . . and remember . . . with appreciation — just a little more than another box of cigars, a bottle of perfume or a transistor radio.

Many executives like yourself have found that one answer to this question is: *a gift subscription to American Fabrics.* To anyone even remotely connected with textiles or soft goods, this is the most helpful and inspirational magazine published. Creative people and high level executives in many fields make continuous practical use of the wealth of material and ideas in each issue; and certainly leading contemporaries in your own field esteem American Fabrics as a dependable source for way-in-advance and tasteful trends.

We believe that a gift subscription from you will be gratefully received and enthusiastically read by your friends four times during the year; and all of this for only $12.00. Frankly, can you think of another gift which your discerning friends would rather have?

We will either bill you after the first issue has been mailed (in December of this year) or, if you so prefer, we will bill you at once so that you may charge this expense to the current year.

We Will Send This Rich Christmas Gift Card to Your Friends



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EDITOR'S NOTE: To help you understand the descriptive captions more easily, the term "cut" in knitting is used instead of "gauge" to designate the distance between needles; in other words, it has to do with the width of the finished fabric. A *rocker* on a knitting machine is a device with two different sets of needles which alternate in pulling yarn into different weaves. A *Links-and-Links* machine is a circular or flat type of machine which produces fancy and purl stitches.

to hear from yarn people themselves. He began to pay serious heed to the offers made by other companies.

Several facts were apparent: certain executives in the sweater industry considered him somewhat of an inventive phenomenon; several yarn companies, who liked what he had done with their products, wanted him to concentrate his efforts on developing end-products uses for industrywide use. But he did not want merely a *job;* he wanted to start a career.

It had always puzzled Bodin in his four years here why so few American mills did anything in advanced styling directions with mercerized cotton knitwear, especially when the fine mills of Switzerland, Austria and Scotland did such a fine business with this yarn. And also, whenever Bodin roamed through a Fifth Avenue store he observed that the public always grabbed up every bit of mercerized cotton knitwear brought over from Europe, even at high prices. So when he had an opportunity to work for the well-known yarn spinners, American & Efird Mills, he enthusiastically conveyed his willingness to William H. Suttenfield, vice-chairman of the board, and signed a contract to do development work in knitwear with mercerized cotton yarns. The trade and press showing recently concluded was the first evidence of his fertile thinking. There was sportswear for men, women and children; sweaters for the whole family; the cloths were knitted on every type of machine available in any American knitting plant. Even Raschel work, previously condemned to die a lingering death in the basement market, was given a healthy lease on life through some ingenious styling. *And the retailer loved it!*

Two Seasons for Knitwear

In one sweep Bodin has contributed towards the growth of a second major season to the knitwear industry, which formerly thrived only with cold weather. Knitted apparel and knitted trimmings are today booming in the Spring almost as well as they do in the Fall. And the cotton industry now has another big field in which to sell its better quality fibers.

But let it not be misunderstood that Bodin is working with cotton alone. He uses every type of fiber (we saw an incredibly beautiful sport shirt woven of silk-alpaca-and-angora). And he is constantly on the *qui vive* for newer treatments of old successes (witness his work with textured yarns of all kinds). Because he is a yarn expert as well as a superb designer of knit goods, he can play around with ideas until they result in something novel and advanced: for instance, he reduced the weight of a tremendously bulky sweater from 19 pounds to 11 pounds to the dozen by using Zefran . . . and the garment feels and looks better than the original.

This is why we refer to Ted Bodin as a hill builder. He has ingeniously created two big hills where one stood before in knitwear sales . . . through his ideas and his little hand looms.

Creslan in a rugged fisherman's net stitch, made on a 5-cut half-cardigan machine.

Orlon knit in a full cardigan stitch, on a 4-cut flat bulky machine.

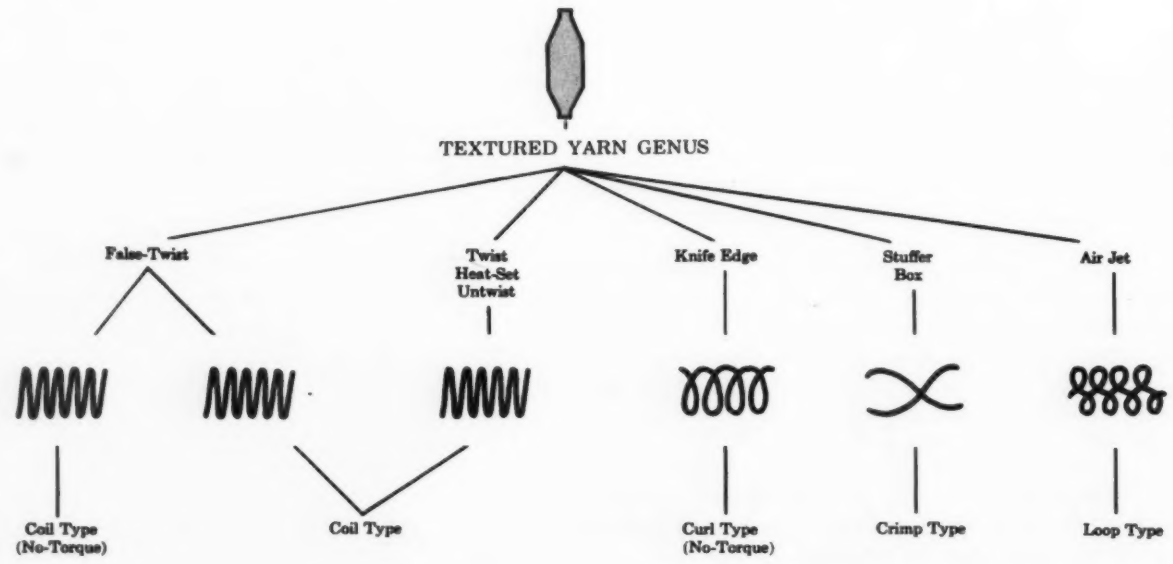
Wool mesh in a full cardigan knit, made on a 2½-cut machine.

PART II: *AMERICAN FABRICS* SERIES

In the following pages The Editors select and describe in more detail several of the new developments in this direction. Since the entire industry already recognizes that it can greatly profit through intelligent handling of this project, we now proceed to identify the methods and characteristics of the many

TEXTURED YARNS

Although this is not strictly new specifically to the technologists and laboratory chemists who have been doing research in Textured Yarns since the last World War, it is safe to state that very few fiber developments of the last two decades have created as much excitement. Active interest and participation among all leading spinners, weavers and finishers . . . and even among manufacturers and retailers . . . indicates that here, again, is an excellent opportunity for the textile industry to lift its sales and its profits.



Taslan, the "different" Textured Yarn, works in any fiber; permits blends in filament yarn; can be applied to all Deniers from the Sheerest to a Yarn whose thickness runs into Five Figures.

AMONG THE WIDE ARRAY of trademarks applied to the growing field of textured yarns is one that belongs in a class by itself. The exception is Taslan, Du Pont's trademark for textured yarns made by its licensees in accordance with certain standards of quality.

This class of textured yarns does not fall within the area of the "three C's of texturing — coil, crimp, and curl." *(AF, Spring, 1959)*. Rather, it should be defined as a *range* of looped, high-bulk, *non-stretch*, textured filament or spun yarn products. The reason for the broad extent in the type of yarns available in Taslan is the unique technology which allows *any* continuous filament or spun yarn of natural *or* synthetic fibers, *or a mixture of both*, to be converted into a specially tailored textured yarn. Thus, in addition to creating an almost limitless variety of product, the technology offers the *only* present known method of providing intimate fiber blends in a textured filament yarn.

How Taslan is Created

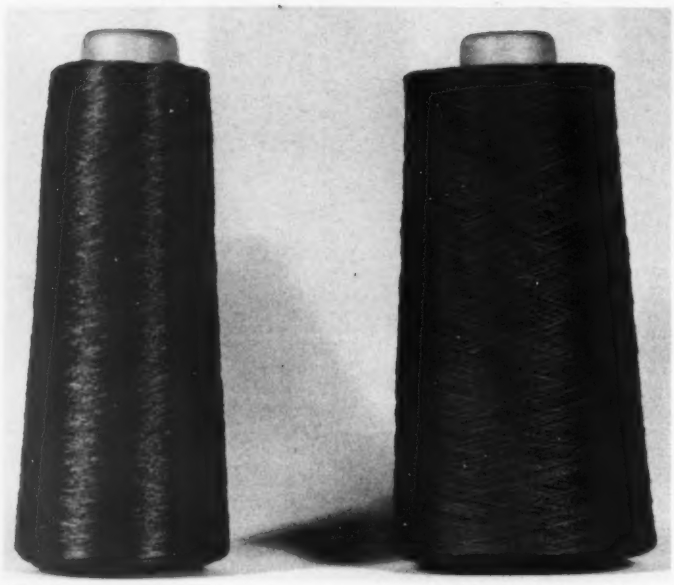
The secret of the versatility lies in Du Pont's patented texturing method. A supply yarn (or yarns) is passed through a device where it is subjected to a jet of high-pressure air. The air jet blows a number of loops per inch into the individual filaments, both on the outside and in the center of the yarn bundle. The straight fiber sections between the loops lock together to provide the yarn's stability. Because of this approach, the textured products retain essentially the same elongation characteristics as their parent yarns, and retain their bulk even under relatively heavy loading. *(please turn)*

TASLAN

THESE TWO ACTUAL SAMPLES OF TASLAN TEXTURE YARN exhibit the range of product possible. The low-denier white strand is Taslan textured Nylon sewing thread by Coats & Clark. The black strand is a chenille-type Taslan textured yarn of two "color-sealed" fibers, nylon for the core and acetate for effect.

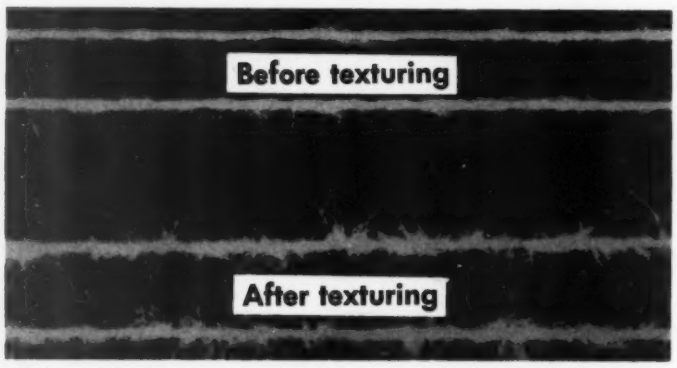
The versatility of Taslan textured yarns is reproduced in the background in 50 strands, ranging from a 20 denier Dacron filament yarn through a 6700 denier, four-ply nylon-on-nylon core-textured yarn. Fibers represented in this collection include nylon, Orlon, Dacron, acetate, silk, and glass, in both filament and spun yarn form.

TASLAN *(continued)*



Taslan textured yarns can have more than double the bulk of their parent yarns. In addition, texturing reduces the sheen of a filament.

In a Taslan textured multifilament yarn the loops in the filament are within the yarn bundle as well as on the surface.



Before-and-after view of a 2/24 w.c. yarn spun from three denier Orlon acrylic fiber.

For the fabric manufacturer, one singular aspect of Du Pont's texturing technology makes possible a major step forward in the science of filament fabric construction. Now, fiber combinations can be engineered into fabrics at the yarn stage as well as on the loom and knitting machine.

The homogenizing action of the high-pressure air turbulence during processing permits the texture-blending of a number of ends of filament supply yarns into one finished textured filament yarn. Recent perfection of this technique has attracted considerable attention in both high fashion and volume production markets. The use of two basic procedures involving single- or multiple-speed feeds of the supply yarns to the texturing device have provided a versatility and range of product unmatched by any other process.

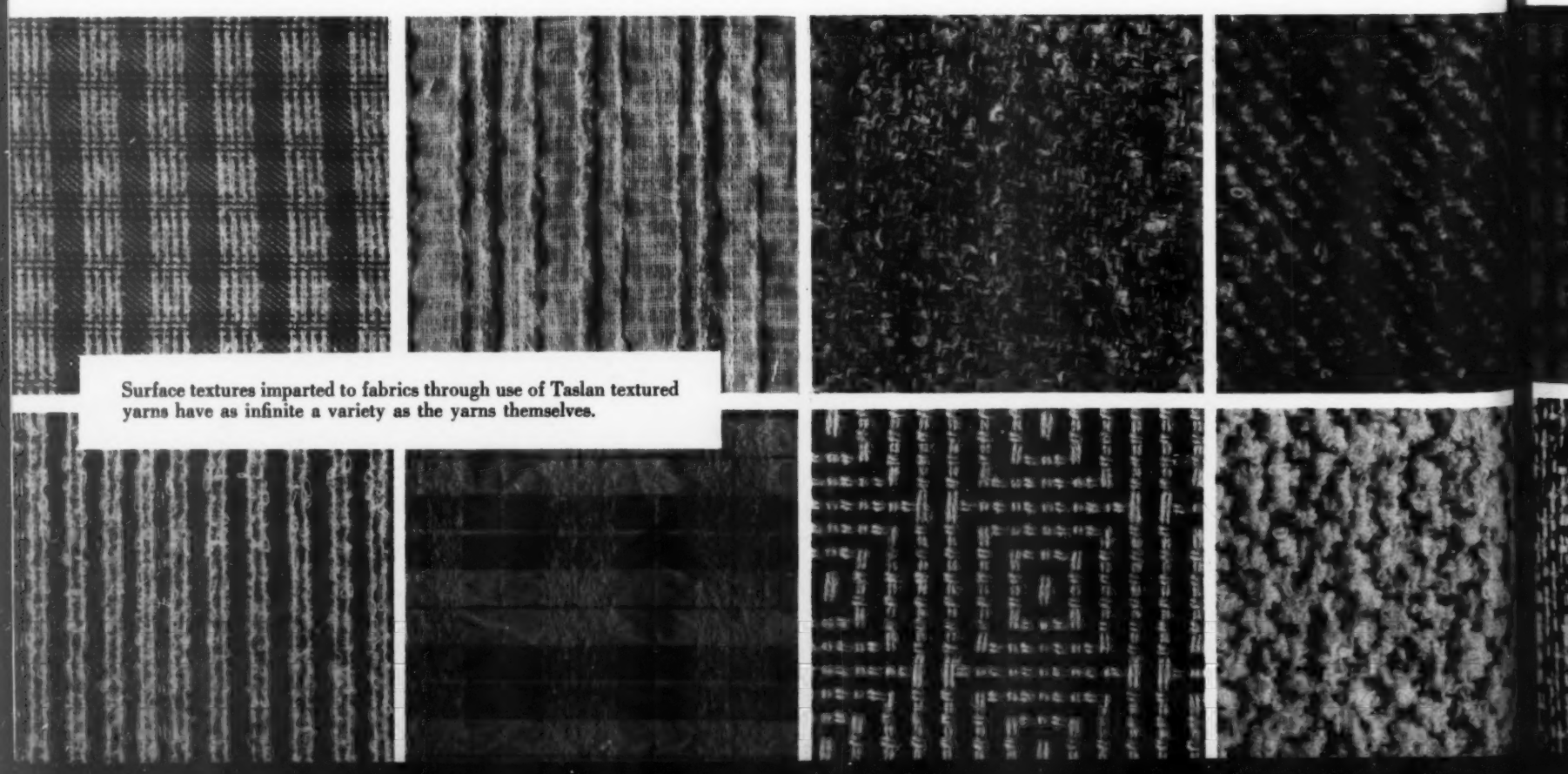
Broad Variety of End Effects

What results is a range of products which run from fine denier strands which impart a silky or worsted-type hand to fabrics, through bulkier yarns which have the feel and appearance of woolen products, to heavy chenille-types, with denier counts reaching to five figures.

Early applications of the technology were directed mainly toward imparting texture to single strands of standard filament nylon or acetate yarns. This was important to the developers because it not only provided new opportunity for the fabric designer, but it also solved a lot of problems for American industry. For instance, shoe manufacturers wanted to sew inseams with nylon thread, but because of its slipperiness the fiber would not hold a stitch in leather. The same problem had plagued makers of fish nets . . . standard knots would not hold in nylon thread. Taslan textured nylon thread, however, had enough grab to solve both problems. The slippery surface of children's snow suits and infants' pram bags was eliminated by the same approach.

This early work brought out another attribute. It was found that Taslan textured nylon in windbreaker fabrics provided more of a footing or sites for water repellents than would a conventional fabric of the same untextured fiber. This, plus the improved hand brought out by texturing, and the fiber's inherent strength and abrasion resistance, led to increasing use of Taslan in hunting, skiing and rain wear.

Other early apparel uses, while consuming respectable



Surface textures imparted to fabrics through use of Taslan textured yarns have as infinite a variety as the yarns themselves.

poundages of Taslan textured yarns, were restricted by a style trend which dictated use of a stretch yarn. The relatively few apparel fabrics made from these early Taslan textured yarns found principal use in women's blouses and dress goods. More recently, applications in the home furnishings field have upped demand for the product.

Unlike the U. S. reception to single-end Taslan textured yarns, European textile uses have been many and varied. The 23 foreign licensees of Du Pont's texturing technology have concentrated on providing a broad range of these yarns for men's shirting fabrics, neckties, underwear, raincoats, sportswear and a number of military applications such as tent cloth and snow wear.

Single-speed feeding of several different fiber yarns, each with a needed characteristic, delivers an intimate blend of the fibers in a finished, special-purpose textured yarn. Most notable example of this led to a new fabric for men's shirts and women's blouses made of a blend of Taslan textured Dacron polyester and Cordura rayon filament yarns. This fabric, adopted and promoted by the Matson Shirt Company, was pioneered in Du Pont's textile research laboratories, and offered to the industry. A commercial version of the prototype was developed jointly by Burlington Mills and Klopman Mills, and is being sold by Burlington Shirting Fabrics Company.

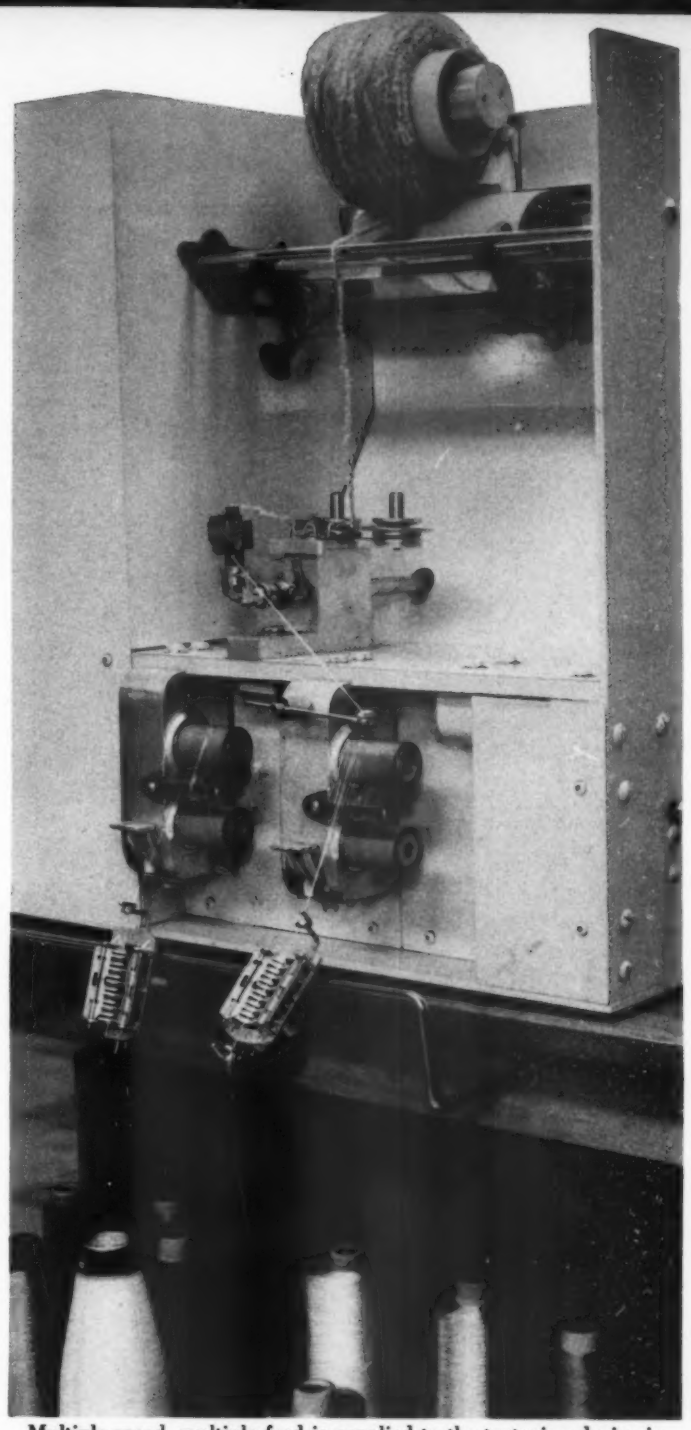
Such an intimate mixture of fibers (80 per cent Dacron and 20 per cent Cordura rayon) would have been possible in the past only through blending of the two in staple form and spinning into yarn. Now this blend has been accomplished in a filament yarn with filament strength, uniformity and performance, but with the hand and comfort of a blended spun yarn.

Core-and-Effect Yarns are Obtainable

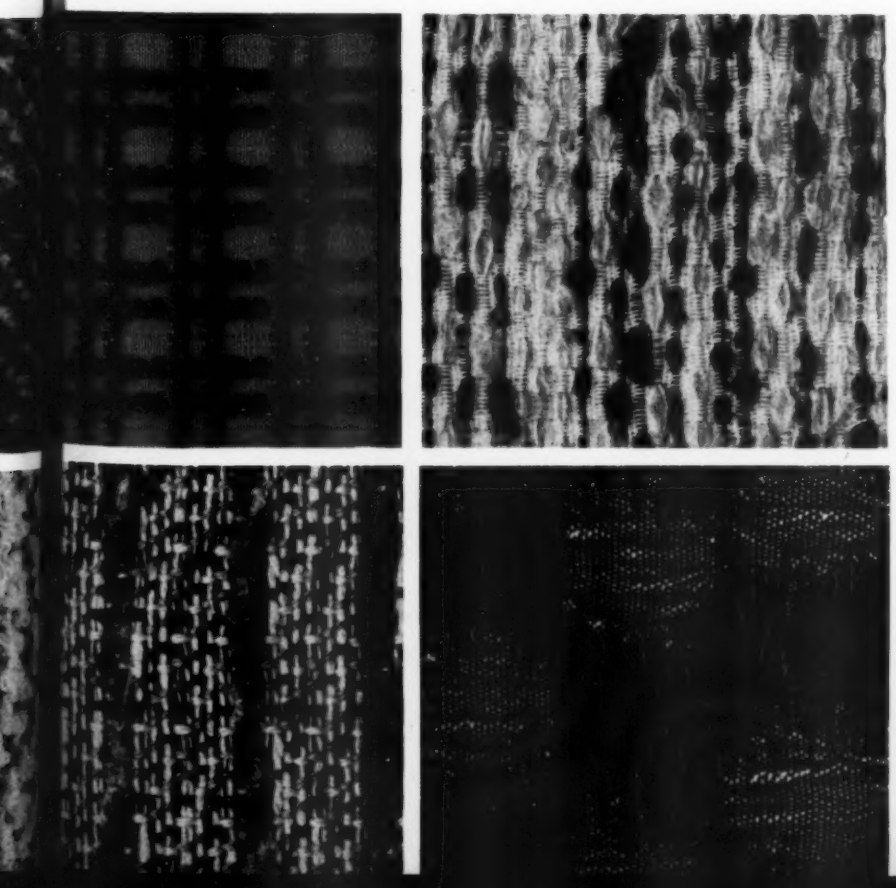
Beyond the intimate blends of fibers produced in filament yarns by a single-speed feeding of multiple ends of parent yarns, is a unique range of core-and-effect yarns created by differing the feed rates of supply yarns to the texturing device.

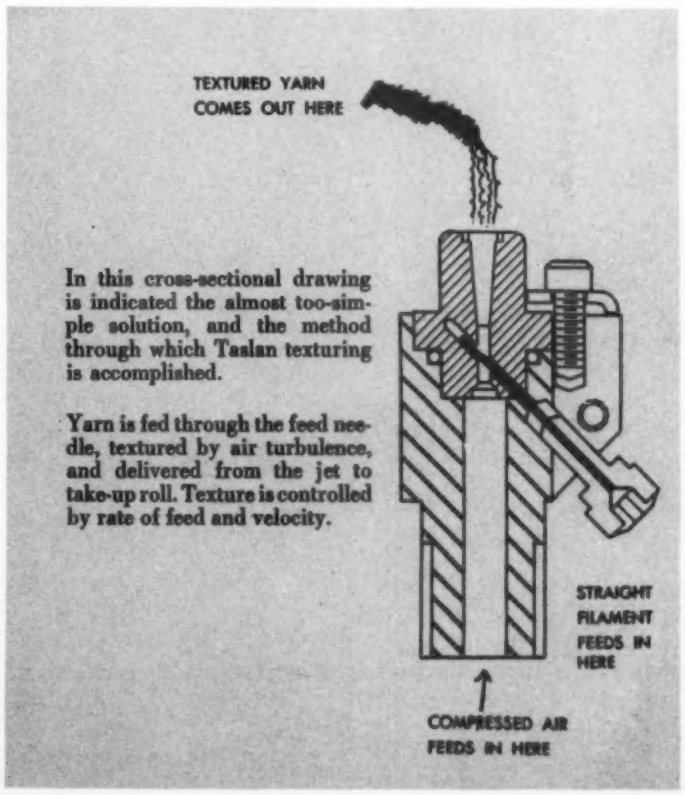
Here a core yarn of nylon or Dacron polyester fiber is combined with an effect yarn, often a color-sealed acetate. When the core and effect supply yarns pass through the texturing device, both gain bulk and lock together as the filaments are intermingled by the air turbulence. The effect yarn is "embroidered" over the core yarn because its supply speed is the greater of the two. The ratio between the feed speeds of the

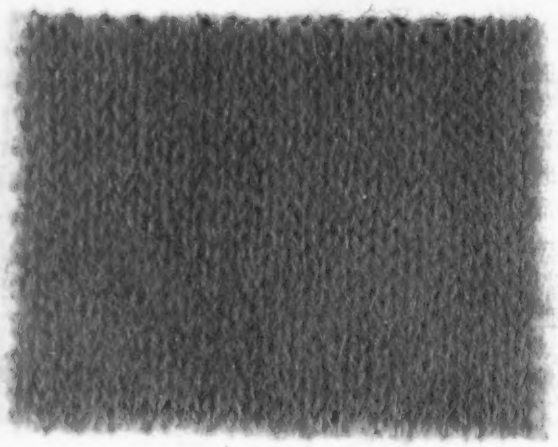
(continued)

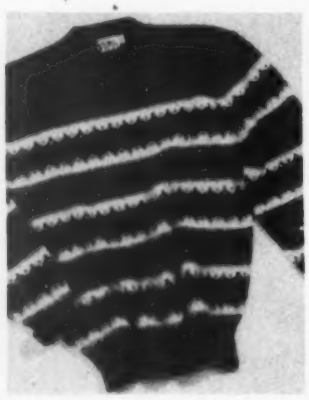


Multiple speed, multiple feed is supplied to the texturing device in this single-position machine, by *U. S. Textile Machine Co.*




TEXTURED YARN
COMES OUT HERE
In this cross-sectional drawing is indicated the almost too-simple solution, and the method through which Taslan texturing is accomplished.
Yarn is fed through the feed needle, textured by air turbulence, and delivered from the jet to take-up roll. Texture is controlled by rate of feed and velocity.
STRAIGHT FILAMENT FEEDS IN HERE
COMPRESSED AIR FEEDS IN HERE

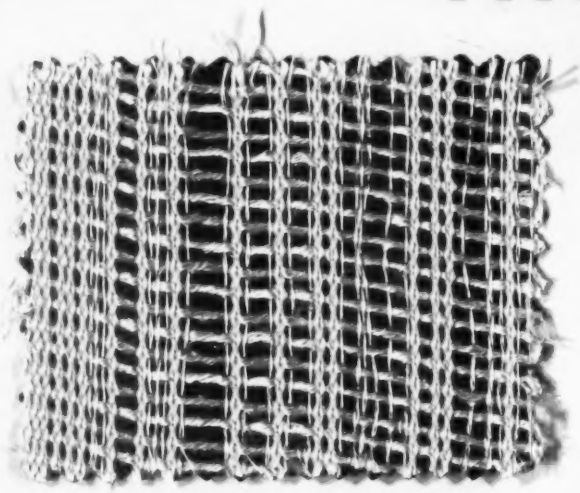




A sweater fabric of Taslan textured spun Orlon, brushed and dyed. The basic yarn is Type 42 Orlon acrylic, 6-denier, turbo-processed with a 2/17 worsted count. Fabric woven by Girard Knitting Mills from Ramseur's Ramspun 77.

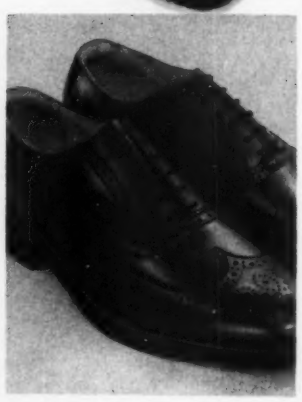
This man's shirt is of a fabric woven with Taslan textured Dacron in the warp and a Taslan-textured blend of Dacron and Cordura in the filling. The unique filling yarn is an intimate blend of two fibers. Necktie of Taslan textured Dacron by Beau Brummel.

TASLAN



Newest Larsen designed casement is of Aerocor Fiberglas, and extremely resistant to abrasion. The naturalistic, repeatless striation gives character and grace to this mechanically important yarn. Windfall is dimensionally stable, fireproof, mildew-proof. It is stocked in white, available in custom colors, 52″ wide.

Until recently continuous filament shoelaces of nylon, while light, strong, and abrasion-resistant, wouldn't hold a knot. Development work by Lincoln Lace and Braid, the manufacturer of these shoelaces, and Kahn and Feldman, manufacturer of Taslan textured yarns, provides the solution in these new laces of Taslan textured nylon.



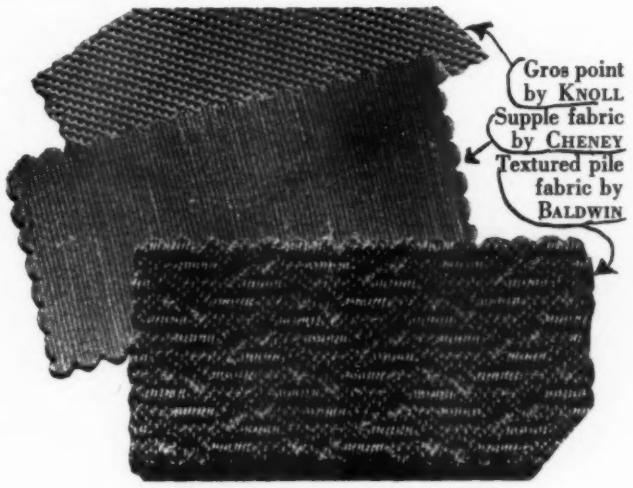
core and effect yarns can vary as much as several thousand per cent, depending on the amount of bulk desired.

From Sheers to Chenilles

What results is a span of Taslan textured yarns ranging from fine bouclés through heavy chenille types, including a strata of novelty yarns in which surface effect fibers extend an inch or more away from the core. This technique also makes possible the creation of a new range of color shades and combinations. Using different color-sealed or previously dyed supply yarns, the finished yarn can be either a distinct two-tone or a subtle shade of color.

First commercial application of this technology in 1958 centered in upholstery fabrics, where the strength and abrasion resistance of nylon was combined with the rich colors and pleasing hand of acetate. In addition, very strong and abrasion-resistant fabrics with novel aesthetics were produced by using Taslan textured yarns in which both the core and the effect supply was nylon.

Furniture manufacturers were quick to see opportunities in the combination of serviceability and aesthetics provided by the Taslan yarns, and have incorporated a number of such fabrics in their lines. Among them are Knoll Associates, Heritage, and Baker Furniture. In addition to home use, these new fabrics are finding application in commercial transportation upholstery . . . the new Boeing 707 jet airliner, for instance. And reports from Detroit indicate that at least one line of 1960 automobiles will be upholstered with fabrics embodying Taslan textured nylon yarns.



For Indoor and Outdoor Products

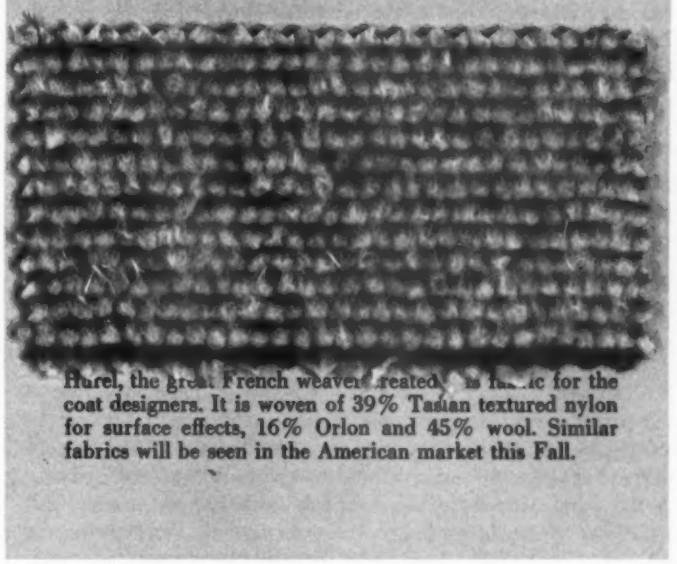
In other branches of the home furnishings field, Taslan textured yarns of nylon, acetate, Dacron or glass fibers are appearing in draperies, casements, curtains and bed linens.

Last spring, Parisian dressmaker fashions utilizing fabrics with unique surface effects, obtained through the texture-blending of two different fibers via the Du Pont patented technology, spurred American apparel interest in the new Taslan textured yarns.

American fabric houses were particularly interested in light bulky coats styled by Laroche and Cardin from a Hurel fabric woven of a Taslan textured yarn of nylon and acetate. While the fabrics in the two coats used this unique yarn both in warp and filling, other couturiers including Griffe, Montaigne, Carr, Patou and Revillon used similar fabrics which had the blended Taslan yarn in the filling only. This technique of using a Taslan textured yarn as filling also was applied in evening gowns by Heim and Goma; and Patou used it in two dress styles. Domestic fabrics embodying these new techniques are now being readied for production for the 1960 apparel market.

While the technology of Taslan has had its greatest expression in filament yarns, application to spun yarns is finding acceptance in a growing number of markets, particularly those served by the knitting industry. Principal attributes of these yarns are increased bulk and softer hand. Sweaters and socks of Taslan textured spun Orlon acrylic yarns are being merchandised for the fall apparel season, and other outerwear applications are under development.

The Loose Look has favored this bulky Taslan textured yarn in coats by Paris designers, as typified by the model shown above *(by Guy Laroche)*.



Hurel, the great French weaver created [illegible] fabric for the coat designers. It is woven of 39% Taslan textured nylon for surface effects, 16% Orlon and 45% wool. Similar fabrics will be seen in the American market this Fall.

At a recent press conference on the new textured yarn technology it was pointed out by Henry C. Froehling, Director of the Merchandising Division of Du Pont's Textile Fibers Department, that the future growth rate for Taslan is expected to equal or better that of the whole field of textured yarns. It is projected that Taslan yarns now account for about 25 per cent of all textured yarn production; they are expected to increase materially their position in both knitted and woven goods.

The expectation is that a significant period of new design expression in textiles will develop through the variety of yarns that can be created, limited only by the imagination of the designer. He now satisfies aesthetic and functional needs by utilizing a variety of fibers in a single blended yarn, heretofore beyond the reach of the textile industry. •

WHAT YOU SHOULD KNOW ABOUT BAN-LON

This Important Name Applies to a large family of Fabrics and Apparel. The Common Denominator of Ban-Lon Fabrics and Apparel is their derivation from Textralized Yarn.

AMONG THE VERY FIRST developments in today's major industrial excitement about textured yarns was that of Joseph Bancroft & Sons. It suggested a variety of practical and salable new textures in a broad range of consumer products and the public was quick to express its partiality. To take but one example: almost a new industry was created to manufacture men's, women's, and children's sweaters and sport shirts when Bancroft's textured yarns came into being. To understand fully and clearly the origin, development, and present status of Ban-Lon . . . how it grew into a full family of fabrics and garments made of Textralized yarn; this appeared to merit a story telling how Ban-Lon . . . as it has developed into a full-range merchandising program . . . is helping the entire textile industry.

The Ban-Lon program was conceived and launched by Joseph Bancroft & Sons Company, who also are the originators of the Everglaze family of easy-care fabrics. It is a multi-faceted program that includes a unique process for texturizing or bulking the yarn, worldwide licensing of yarn producers as well as end-use garment or fabric manufacturers, quality control procedures, and intensive marketing and merchandising activities. To clearly understand the Ban-Lon story, it is necessary to point out that two trademarks are involved; one, *Textralized*, to identify the yarn that has been modified by Bancroft's exclusive crimping process, and, two, *Ban-Lon*, which identifies the garments, fabrics and articles which are made wholly or principally from Textralized yarn . . . providing the products meet the rather rigid quality control standards which have been set by Bancroft. This control makes no attempt to be dictatorial in any sense; its sole purpose is to protect the legitimate manufacturer and retailer from any indiscriminate and thoughtless reduction of standards to the point where the consumer might ultimately turn her back on anything carrying the Ban-Lon label.

Up to the present the basic fiber used is filament nylon. Under Bancroft's crimping treatment, the filament can be heated and mechanically set into various forms, and even its dimensions can be changed (witness the vogue for bulked yarns in sweaters, as an example). But because the fiber is of the filament type, rather than spun yarn which has first to be sliced into small segments and then spun into a yarn, the multitude of loose ends is eliminated. And it is in the loose ends of protruding fibers that pilling is mainly born; the only other time when pilling can occur in a filament yarn is when a strand is broken through abrasion.

Another virtue which accrues through the processing is that the characteristically hard and almost metallic hand of a filament nylon converts into a yarn with a soft, warm and sympathetic hand . . . and yet the basic desirable traits such as ease-of-care and great strength are retained. And because

WHERE THE IDEA OF CRIMPING CAME FROM . . .

SOME YEARS AGO when the carpet industry turned to South America as a possible added source for wools, it soon became apparent that the price advantage and geographic nearness of that market were sadly offset by one factor: South American wools simply did not possess the vital crimp which was needed.

Comparative tests were made between Indian and South American wools. The chemistry turned out to be identical . . . but the geometry was entirely different. There was such a marked difference between the two wools that one might as well have been cotton: it was so straight.

To find out why and how crimp could be added to a fiber was the big problem. Careful research finally solved it. From there it was found that a crimping process similar to the one developed for wool could be equally well applied to many other fibers, both natural and synthetic.

1. Two classic examples in Pandora knitwear for grownups and children. 2. Ease-of-care is exemplified in a blouse, with fabric by Braunschweig. 3. In Puritan sportswear Ban-Lon is non-pilling, light and absorbent. 4. A sheer lace can be woven, as in this Stern & Stern example.

From Baby Time to Bridal Time, Ban-Lon is well accepted by the public, the retailer and the cutter

the basic fiber is hydrophobic, the yarn instantly picks up the inherent characteristics which appeal to the consumer:

— HIGH MOISTURE ABSORBENCY, which means that a garment in the Ban-Lon family not only sheds dirt-bearing damp air but also prevents soilage from penetrating into the heart or core of the fiber.

— GOOD THERMAL QUALITIES, because the normal evaporation of the body is not blocked by liquid perspiration which would close the pores of the fabric and prevent air from penetrating the cloth.

— GREAT COVERING POWER with less weight is a corollary benefit of the Bancroft crimping process, so that the resultant fabric or garment may be as much as 30% to 70% lighter than the same construction in cotton, wool or a synthetic.

— TRICOTS have special virtues. These tricots, which run at an average speed of 1,000 to 1,500 courses per minute, can reduce the yarn-cost by 75% to 80%, which means a substantial cost saving.

— TRULY LIGHTWEIGHT FABRICS can be woven with the Textralized yarn. For example, it is possible to weave a two-ounce raincoat fabric with a Textralized warp and filling to make a raincoat whose total weight is no more than a half-pound, which would bring it directly into competition with plastic slickers.

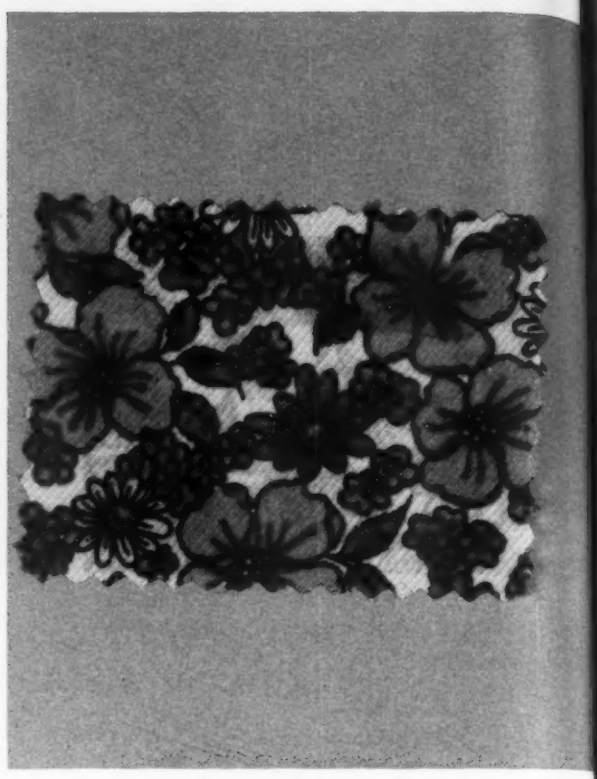
The Crimping Principle of Textralized yarn. Filament is extruded in a perfectly flat shape, like this:

. . . but when it has been crimped the filament looks like this:

When Textralized yarns are woven together, or knitted together, they might be compared to a sturdy spring or cushion which absorbs the shocks. This accounts not only for the pleasant hand but for many other virtues. It does not present an inflexible barrier against abrasion, so it wears very well without pilling; the crimp, in addition, serves to trap air and so the fibers become highly absorbent and possess a dry, warm, crisp hand. In addition, because the individual fibers stand off from each other, a Ban-Lon cloth has a sort of built-in air-conditioning system: cool when the weather is warm, warm

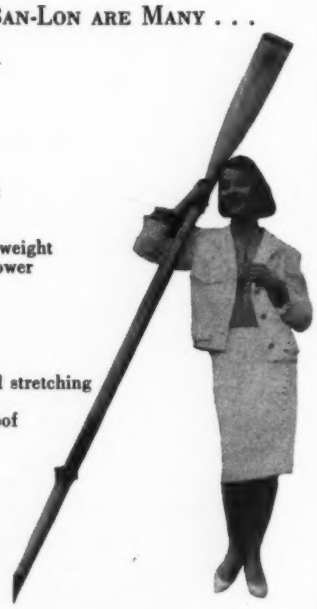
5. Cadillac's fabric adds wrinkling resistance, important in utility clothing. 6. Ease-of-care pajamas by Weldon, woven by Berkshire-Hathaway. 7. Lanvin-Castillo showed this Ban-Lon gown in Paris; lace by Dognin. 8. Menviel of France fabric in a woman's hat by Max Heymans.

A Ban-Lon woven surah
in a floral print by
CADILLAC TEXTILE COMPANY.
It has a fine texture
and also easy-care properties.



THE PROPERTIES OF BAN-LON ARE MANY . . .

- fresh, lively hand
- new wearing comfort
- controlled stretch
- soft, yet sturdy
- more bulk with less weight
- increased covering power
- great resiliency
- easy washing
- quick drying
- never slips or fuzzes
- no pilling or balling
- resists shrinkage and stretching
- resists perspiration
- moth and mildew-proof



Two examples from England:
(Left) a sheer negligee by
HOWARD; and *(Right)* a
jaunty suit by MATITA.

(continued)

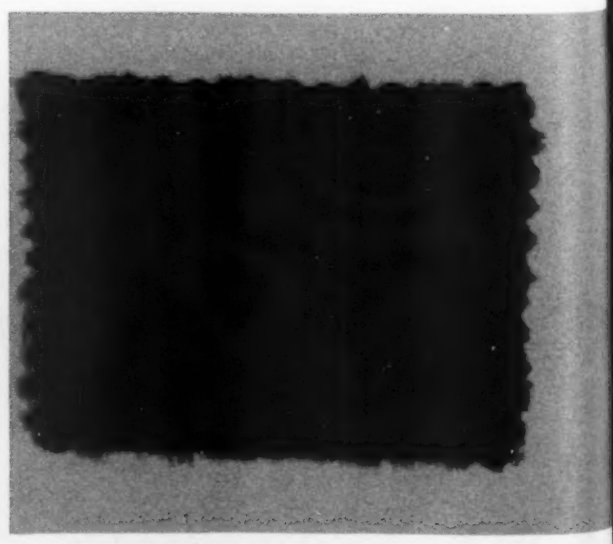
when the temperature is low. Finally, a Ban-Lon garment is a natural for the washing machine, which means ease and economy for the consumer.

Policed for Quality

A development with so many positive values should be well policed; and so Bancroft has set up a clear and fair set of quality controls. Before a yarn spinner has the right to use the Textralized label on his product he must first send sample cones to Bancroft for approval . . . or possibly for improvement suggestions. Before a weaver, knitter or manufacturer may affix the Ban-Lon name to any product he promotes, again samples must be submitted to the Wilmington laboratory for quality evaluation. Due to the extremely close cooperation between Bancroft and its licensees, quite often excellent new developments have come out of these inspection meetings; and ultimately this works to the betterment of the spinner's, weaver's or manufacturer's business.

While the Ban-Lon program today is mainly concentrated in nylon and Dacron, this is largely due to the customers' demands. On the other hand, Bancroft has already proved the efficacy of its crimping process in many other fibers, and is always ready to work experimentally with a sound manufacturer who has an idea which might develop into good business.

LAWSON PRODUCT's knitted
fabric in this swim suit
features rapid drying and
the ability to adhere to any
form. It has a very smooth hand
and will not shrink
out of shape.



(at left) Even in a single filament the Springset process adds a minute tensile spring with a built-in permanent twist.

(right) Closeup of Springset yarn, pulled apart, shows wool-like quality of filaments of individual plies; how plies are twist-set and locked-in; and distinctive random structure of completed yarn.

Unique in Textured Yarns – Springset:

Curl, Crimp, Loop . . . ALL shapes and dimensions within one Textured Yarn

Outside the actual confines of the U. S. Rubber Laboratories and except to a very few individuals who supervise production, the precise method by which the company processes its Springset textured carpet yarn is a mystery. Other companies cover market requirements with a yarn which is either coiled, crimped or looped to a specific requirement; but so far as can be ascertained U. S. Rubber's Springset is the only process which combines all three to create a random structure in the yarn itself.

This constitutes a completely new texturizing direction for the carpet yarn field, because with these yarns the carpet producer can easily obtain effects which otherwise may be reached only through expensive and slow methods.

Born of Long Experience

The interest on the part of U. S. Rubber in textile fibers is of long duration and of sizable extent. The textile division of the company today is among the prime producers of yarns, and its continuity to the end-users in different industries is testimonial to the intelligent interest the company has always displayed in helping its mill customers to do it better.

The depth of its research program is still another, if one but studies Lastex elastic yarn, Asbeston asbestos yarn, high strength Ustex yarn, and the company's role in the tufting industry, to mention but a few of its many successes.

About three years ago U. S. Rubber struck on its first practical production of a random twist-set yarn for the floor-coverings manufacturers. This was the result of much experimentation in which US and a number of carpet mills worked hand in hand, exploring the then-unknown area of textured yarns, and taking their losses in good hope. At that point US and its friends felt that they had solved the problem of producing the right kind of random twist-set yarn for carpet use and texture.

By the Spring of 1958 . . .

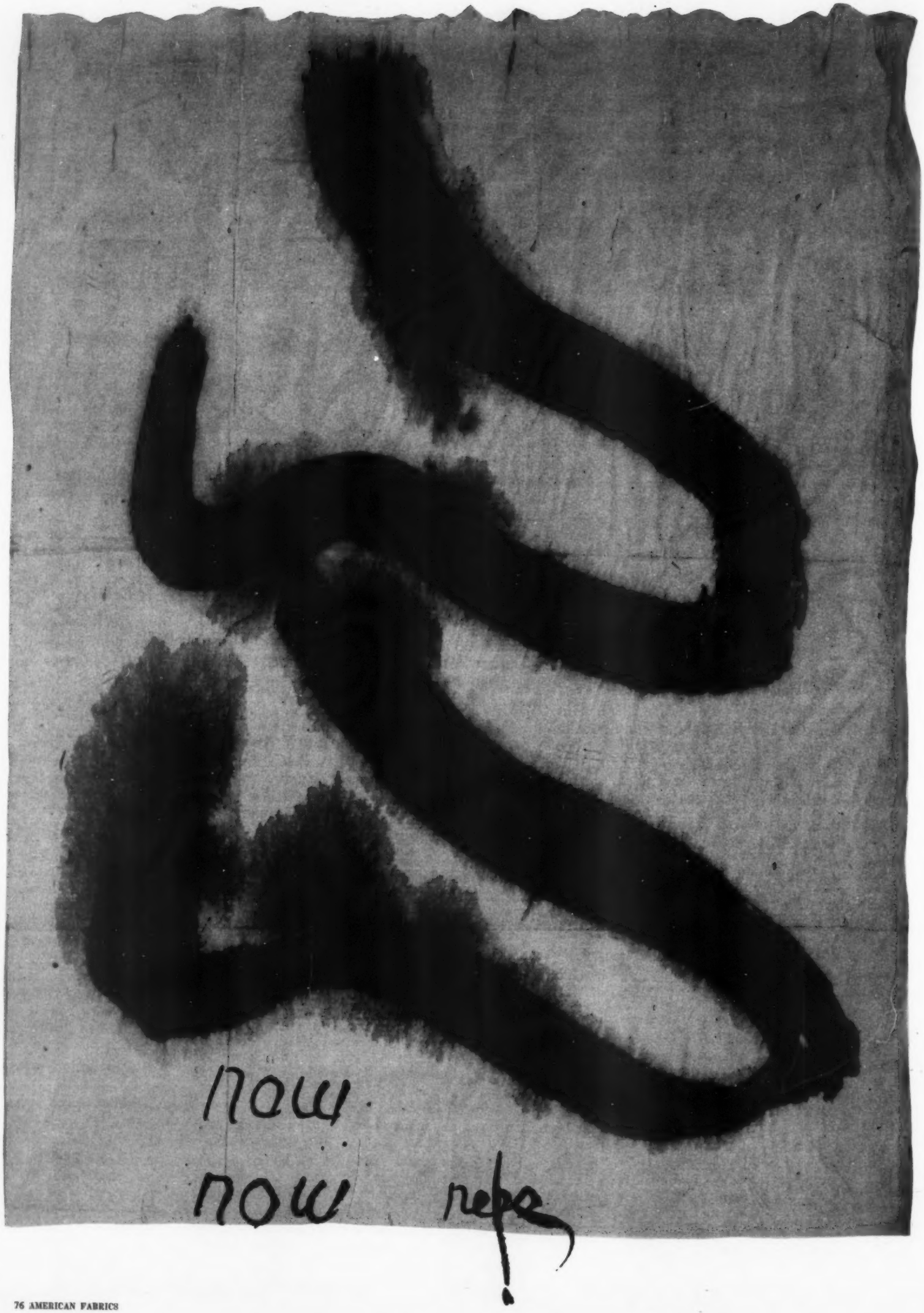
U. S. Rubber had developed two specific and approved carpet yarns which were introduced to the market by top carpet mills. One was the US 100n, which was composed entirely of nylon; the other was the US 200an which combined nylon with Celanese acetate. What these yarns proved was that through its secret new texturing process U. S. Rubber literally succeeds in setting countless millions of springs within the yarn and the final carpet pile. This, incidentally, led to the coining of the trademark Springset to describe the company's entire group of textured yarns.

Naturally a textile development of this scope and importance does not get under way without careful testing and proof of performance. In this case U.S. Rubber had the considerable support of the larger fiber producers whose textiles they use for many products. On the all nylon Springset yarn duPont's laboratory and installation tests had already established the remarkable performance of nylon. On the acetate/nylon blend, U.S. Rubber worked closely with Celanese on extensive checking of the Celaire construction. To this U.S. Rubber added its own wear testing at the large Winnsboro Mills, and under visitor traffic in the Exhibit Hall in Rockefeller Center.

This careful testing at the fiber and yarn level was particularly important on these new carpet yarns because the carpet industry was going through a period of confusing claims and experiences with almost every type of synthetic fiber. The adoption of a new yarn or fiber by a carpet mill became a matter of extreme caution and concern to the Development, Styling and Sales Departments. It is significant that in the space of a little over a year, the U.S. Rubber Springset yarns have earned a place in the lines of the following carpet manufacturers: Lees, Bigelow, Doerr, Katherine, Croft, Hollytex, Rosecrans, California Weavers, Cabin Craft and Russell-Lacey.

But these two yarns, US 100n and US 200an are by no means the end of the company's rainbow; as promising as these new textured yarns are for the carpet industry, US has in research and in various stages of development possibly a dozen new renditions of its random-twist process. It appears fairly certain that in the not too distant future there will develop an actual shortage of carpet wool; on top of that, the company realizes that new improvements will come along steadily from other progressive chemical fiber producers and processors. And so U. S. Rubber is exploring every possibility in the direction of adding new bloom, new durability, new ease-of-care and new eye-appeal to yarns through continuous studies in its Research Center.

Conclusion: This whole development by the Textile Division of the U. S. Rubber Company can be pointed out as an example of technical achievement or advance in the use of manmade fibers — an illustration of the importance of spinning and processing in converting the particular attributes of manmade fibers into new and superior yarns. Expressed in another way, the Springset carpet yarn development takes advantage of the strength and color and cleanability of selected synthetics, and by a novel texturizing process adds to these characteristics a wool-like quality and the resilience and bloom and texture so important to good carpeting.


now
now
nope

REPS, POET AND AUTHOR, SAYS THAT THE ENTIRE ADULT WORLD THINKS IT HAS EXCEEDED TOUCH.

MAN NOT ONLY HAS LEARNED TO TALK BUT TO DOUBLE-TALK. THIS ARTICLE PUTS HIM IN TOUCH AGAIN.

HUMANISM DOES GOOD TO OTHERS MAYBE. SCIENTISM BECOMES MEANINGLESS. TOUCH PHILOSOPHY GEARS US INTO THE LIVING UNIVERSE.

IT HEALS THE SEPARATIVE EYE. IT HAS US MOVE INVISIBLY. IT RESTORES OUR JOY. NOW WE CAN TOUCH THE MOON!

SCHOOL FOR TOUCH

TO GET IN TOUCH, TOUCH.

In this touch you no longer are Japanese, American, European, African, male, female, young, old, but the living universe.

« »

SUPPOSE you see a sign SCHOOL FOR TOUCH and enter the garden to ask what it's about.

I place a stone in your hand: "Feel this."

Then, a gnarled wood.

Then a rough-shaped bowl: "Touch, feel."

Then, some clay to knead.

« »

As you start to talk I offer you a drink: "Touch this water in your mouth."

You do so.

"Let this bit of fruit touch you."

« »

"What next?" you ask.

"Nothing next. Just experience touch."

"But why?" you ask. "We are no longer infants."

I offer you a damp towel to refresh your face into.

"Touch refreshes."

« »

Some pine needles brush your cheek. I get you to slip off shoes and press loam underfoot, to smell flower fragrances.

"I still want to know why," you continue.

"No matter how far out we go with sense impressions, do we lose touch? In seeing, light touches us. In hearing haven't we intertouch of sound vibrations?"

"Physical philosophy," you observe.

I answer, "You may *say* that touch is a physical phase of our personal *feel*—but this only divides something with words. You may word it 'subjective' and 'objective' but touch comes before and through words."

"Child's play," you conclude.

"Why not? If we depreciate touch by calling it a mere sense we miss its originative enjoyment. Then, so to speak, we are out of touch. If we call it a sin, as some religions do, we deny life."

« »

I hand you a plastic bag filled with liquid, a small ball in center representing the human foetus in its amniotic fluid, protected from impacts yet responsive to the parental and pre-parental rhythm.

Before birth have we an inner knowing-rhythm-touch? During and after birth do we touch as our first communion and communication?

How a child appreciates a mother's touch, even the sound of her voice! A pat may relieve an anxiety.

« »

You step under the shade of a tree, then out into sunlight and again into shade. I see you are experimenting with touch of dark and light.

We probably need shade, light, wind over our skin. We need to feel through innumerable pores.

We think separatively. We touch wholly, all over us.

But writing or saying this is not enough.

As we say 'high' we may refer to many highs but as we touch high or rough or smooth we become interested, unconfused, whole.

« »

We touch intimately.

Sex localizes areas of touch. To get out of touch is not to feel.

"But we touch *invisibly*," you comment, as if, for you, seeing were apart from touching.

"Touch, consideration, acts through our invisible-visible world. After all, no one ever has seen our face except from the outside. We feel face and much else within."

« »

If only we might put men intent on destroying one another into conscious touch!

I know when I am in touch (in love) (in harmony) or out of touch with another.

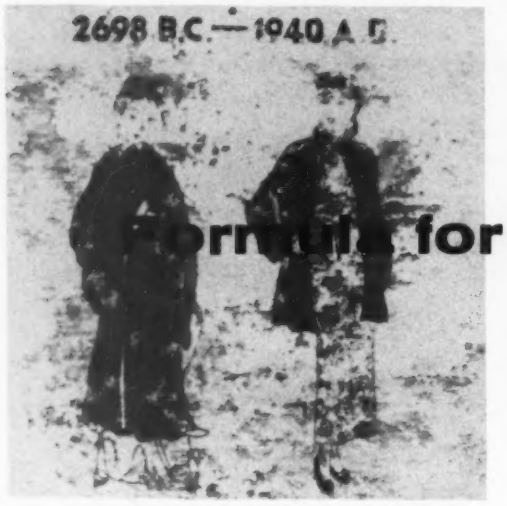
I know too that I do not make touch but that it pervades me as a breeze, a blink, as hair growing.

As you leave you turn back to say, "Your touch, your feel I sometimes call "presence" – ever refreshingly now, here.

Off you go, leaving me somehow in touch with you.

paul reps says

"to get in touch, touch."



Formula for a Successful Silk Business

Mix equal parts of Ideas and Integrity with a Liberal Sprinkling of Hustle . . . and you must succeed

SEEMINGLY OUT OF NOWHERE, Mayar Silk Mills sprang into eminence in a short three years. Inspect the lines of the top manufacturers of apparel for men and women, and inevitably you will find several Mayar fabrics represented. But actually, Mayar is far from a newcomer to the silk industry; nor, in fact, are the heads of this company strange to either the users or producers of silk.

The original Mayar Silk Mills started in Shanghai, China, in 1920; by the time of the Sino-Japanese hostilities in 1937 Mayar was China's largest silk producing and finishing combine. But when the bombs ceased falling and the Bamboo Curtain descended, three of the mills were in ruins and five more were in Communist China. The main office was moved to Hong Kong, and so were the leading executives.

Meantime, in the United States, Mr. Hsing Chang was responsible for styling and sales. A graduate of the University of Shanghai, he had studied for his master's degree at Bucknell. But while he was studying for his degree, he was also studying the American way of doing business. He was already imbued with the traditional Chinese spirit of honor-in-business; now he set about to learn how American business was conducted, how it was promoted, how it planned procurement to coincide with production.

And so, when the parent company was ready to disassociate its own American office, Mr. Chang felt he would like to carry on by himself. Not literally, because he understood that no business can be built successfully on the exclusive thinking and working of any one individual. But, he felt, with the right kind of team mates he could pick up where the old Mayar had left off . . . and make good.

His first need, he recognized, was for a partner who could supply the technical know-how he himself was lacking. He found this in Mr. Albert Berizzi, whose experience at Quackenbush-Caven division of George Ellbogen had stood him in good stead. Furthermore, he too knew the American market as did Mr. Chang. But still there was lacking a third leg for the stool: someone who could handle such internal problems as financing, management and figurework. They found the ideal man in Mr. Derek Wong, descended from an old Chinese family and also a graduate from Lehigh University.

Thus was Mayar Silk Mills formed; and from its very first line its sales-curve has been on a sharp upgrade. During the first year sales topped the seven-figure mark; the second year's sales just about doubled the first; and 1959, the third year, passed the 1958 figures by September. To find out why, we spent some time studying the Mayar business; this is what we learned:

All three partners hold an ingrained reverence for silk. To them it is more than a source of income; it is almost a basic credo. They *believe* in silk . . . but at the same time, they also believe in the marriage of silk with other quality fibers; the silk-and-Dacron blend they will show in 1960 will, we predict, revolutionize the entire lingerie and negligee industry.

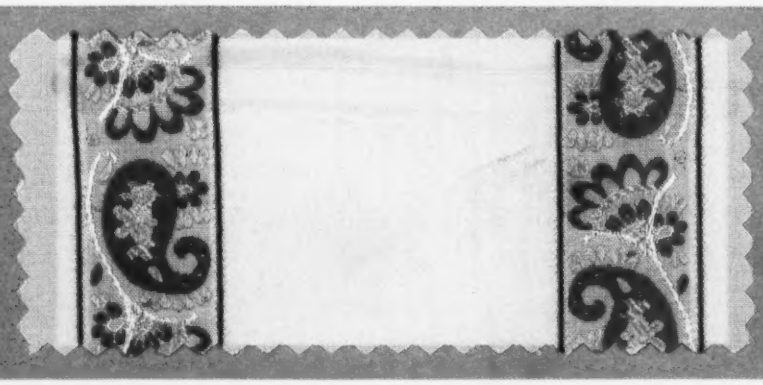
Second, they deal only with manufacturers whose business ethics are as high as their own. They are more than willing to step halfway over the line when it comes to cooperation, but they refuse to become involved with any manufacturer whose reputation in the textile market is in any way questionable (regardless of his credit standing). They have complete faith in their customers' integrity, but expect that their customers will trust them as well; for instance, they will back up a customer with a reasonable percentage of goods in a confined pattern, but they expect the customer to honor any specific commitment he may have made.

Third, and as evidence of their integrity and business-creativeness, Mayar Mills have already been appointed by five of Japan's outstanding silk producers as their American selling agents, and receive commendable cooperation at this level when creating or suggesting new ideas in weave or coloring or design.

Another reason for Mayar's growth, in our opinion, is its decision to concentrate its operation in one field rather than dissipate its efforts and its capital in many. The policy at the very beginning, and to this day, has always been: only quality goods for the quality apparel market. Thus Mayar fabrics begin with a minimum construction of 16 momme; and the styling of weaves and designs is aimed specifically and solely at the needs of the men's and women's style-minded houses.

Regardless of how large future plans may loom in numbers, it is the definite conviction of all three Mayar partners that the same fundamentals must always remain the cornerstone for further building in their particular field.

Mr. Hsing Chang



A pure silk Jacquard multi-stripe fabric, woven with spun yarn on a Fuji construction. A Mayar design for cruise and spring wear, especially good for the shirtwaist market.

HOW TO WRITE A CHINESE POEM

A well-known Japanese poet was asked how to compose a Chinese poem.

"The usual Chinese poem is four lines," he explained. "The first line contains the initial phase, the second line, the continuation of that phase. The third line turns from this subject and begins a new one, and the fourth line brings the first three lines together. A popular Japanese song illustrates this."

Two daughters of a silk merchant live in Kyoto.
The elder is twenty, the younger, eighteen.
A soldier may kill with his sword.
But these girls slay men with their eyes.

REAL PROSPERITY

A rich man asked Sen-Gai to write something for the continued prosperity of his family so that it might be treasured from generation to generation.

Sen-Gai obtained a large sheet of paper and wrote: "Father dies, son dies, grandson dies."

The rich man became angry. "I asked you to write something for the happiness of my family! Why do you make such a joke as this?"

"No joke is intended," explained Sen-Gai. "If before you die your son should die, this would grieve you greatly. If your grandson should pass away before your son, both of you would be broken-hearted. If your family, generation after generation, passes away in the order I have named, it will be the natural course of life. I call this real prosperity."

THE TASTE OF BAN-ZO'S SWORD

Matajuro was the son of a famous swordsman. His father, believing that his son's work was too mediocre to anticipate mastership, disowned him.

So Matajuro went to Mount Futara and there found the famous swordsman, Ban-Zo. But Ban-Zo confirmed the father's judgment. "You wish to learn swordsmanship under my guidance?" asked Ban-Zo. "You cannot fulfill the requirements."

"But if I work hard, how many years will it take me to become a master?" persisted the youth.

"The rest of your life," replied Ban-Zo.

"I cannot wait that long," explained Matajuro. "I am willing to pass through any hardship if only you will teach me. If I become your devoted servant, how long might it be?"

"Oh, maybe ten years," Ban-Zo relented.

"My father is getting old, and soon I must take care of him," continued Matajuro. "If I work far more intensively, how long would it take me?"

"Oh, maybe thirty years," said Ban-Zo.

"Why is that?" asked Matajuro. "First you say ten and now thirty years. I will undergo any hardship to master this art in the shortest time!"

"Well," said Ban-Zo, "in that case you will have to remain with me for seventy years. A man in such a hurry as you are to get results seldom learns quickly."

* * *

"Very well," declared the youth, understanding at last he was being rebuked for impatience, "I agree."

Matajuro was told never to speak of fencing and never to touch a sword. He cooked for his master, washed the dishes, made his bed, cleaned the yard, cared for the garden, without a word of swordsmanship.

Three years passed. Still Matajuro labored on. Thinking of his future, he was sad. He had not even begun to learn the art to which he had devoted his life.

* * *

But one day Ban-Zo crept up behind him and gave him a terrific blow with a wooden sword.

The following day when Matajuro was cooking rice, Ban-Zo sprang upon him unexpectedly.

After that, day and night, Matajuro had to defend himself from unexpected thrusts. Not a moment passed in any day that he did not have to think of the taste of Ban-Zo's sword.

He learned so rapidly he brought smiles to the face of his master. Matajuro became the greatest swordsman in the land.

Some Aspects of Peruvian Textiles

Weaving was the outstanding craft of ancient Peru and all techniques known to hand-loom weavers in the world, and some unknown elsewhere, were practiced by these people.

IN ANY STUDY of historical textile designing and production there can be no doubt of the eminence of those textiles produced by the pre-Columbian civilizations of the Andean area. The term Peru is apt to be misleading, for what is now known as Peru was then part of a much larger area, which during the Inca Empire covered some 350,000 square miles and stretched from the mountain and coastal area of the southern border of Colombia to Central Chile.

Information regarding the many advanced civilizations that were built up in the highland Andes and the coastal Pacific plains is derived from the evidence of archeological investigation and to a certain extent from the folklore or folk-memory current among the ruling classes at the time of the Spanish Conquest. These people were distinct from their distant kinsmen of Mexico and Central America in not having any form of writing. Consequently, in recording events in their history, they relied upon human memory, which is greatly strengthened, collectively, by the absence of writing. As a result, the invading Spanish had access to a vital folk-memory ready to be set down in writing, which constitutes an invaluable mass of historical data. A reliable chronology has not yet been established owing to lack of any recorded calendars and also to this same lack of writing. Therefore all dates, though generally accepted, are approximate.

THE BEGINNING DATE of this era, heralded by a developed agriculture, herding, ceramics, weaving, metallurgy and building, is considered to be about 1200 B.C. The terminal date is usually considered to be 1532 A.D., which marked the onset of the Spanish Conquest.

Some of the earliest specimens of textiles have been found at Paracas, where the remains of two cultures have been distinguished. The first, Paracas Cavernas, is dated approximately 400 B.C. to 400 A.D. The Cavernas graves contained great quantities of textiles woven by different techniques. These examples show that the characteristic style of dress of the Central Andes region had been developed by that time.

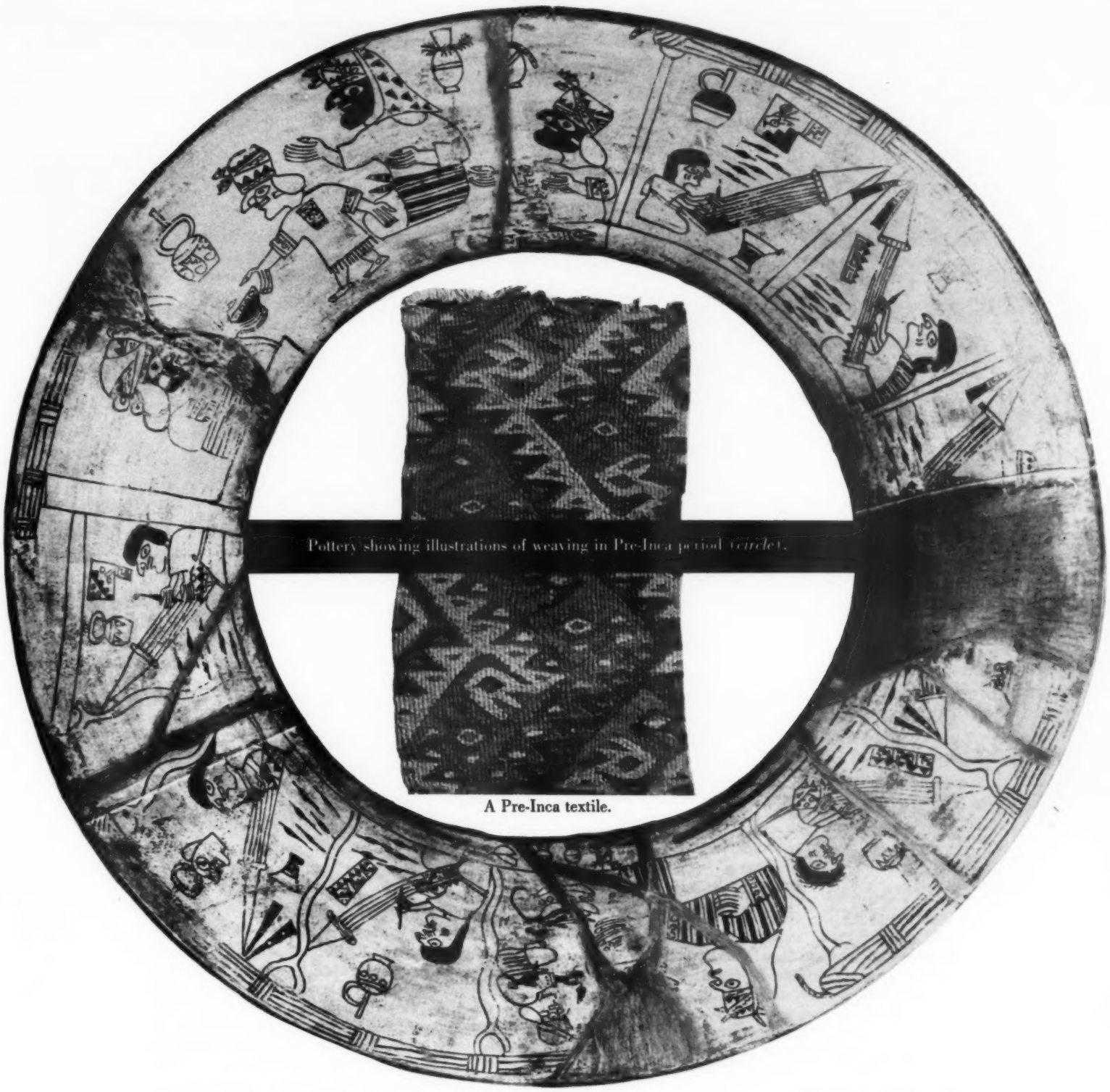
The second culture, known as Paracas Necropolis, approximately 400-1000 A.D., is extraordinarily rich in examples of beautiful textiles. These had been used as wrappings for mummy bundles found in subterranean rooms, and also as part of the clothing and accoutrements of the deceased. Ponchos, shirts, shawls and turbans are not only superbly woven, but decorated with the finest over-all embroidery. The designs are elaborate and stylized forms of cat-demons, birds and anthropomorphized figures. The amount of time required to spin, dye, weave and embroider any one of these large textiles must be estimated in years. The craft standards for the weaving are consistently high and though there is such a great quantity of material it is difficult to point to one example of finer or poorer quality than the rest.

FROM THIS PERIOD, 400-1000 A.D., have come specimens of the Nazca culture, found in the valleys of Nazca and Ica. Nazcas, like the people of Necropolis, emphasized fine weaving. The over-all embroidery, so characteristic of Necropolis, is found in Nazca specimens, but brocade, warp and weft stripes, gauze and painted cloth are also prominent among the various techniques used by the Nazcas. A three-dimensional knitting needle to finish textile borders was common to both cultures.

Both Paracas and early Nazca designs are concerned with many-colored signs and symbols which are highly esoteric in character. In this connection it is interesting to note a comment by Lilly de Jongh Osborne on contemporary Indian weaving, in which she says, "There is no doubt in my mind that many of the Indian textiles still retain signs and symbols which are understood by very few, just as in prehistoric times, when all the Indian kingdoms were a well-organized flourishing whole, not everyone knew, or was allowed to know, the key to the secret of the clans. Only the learned priests and highest officials were in the secret. Perhaps this holds true today, and certain 'brujos,' 'Shamans' and 'zahoris,' or an occasional high-caste Indian, may still hold the key to the mystery. In a few years from now, all this will have disappeared from Indian lore, and another step will have been taken in the complete downfall of this interesting race."

Design Symbols

A constantly recurring symbol in the designs of these people is a feline, with prominent incisors, which is used in carvings, metal work, pottery and textiles from Chile to Southern Central America. Nazca symbols include a spotted cat, purely animal in character, sometimes conventionalized but almost always bearing in the front paws leaves or pods. It has been called "Bringer of the Means of Life" and appears to be a benevolent creature. In contrast to this symbol is the Cat Demon, a creature of ferocious appearance which sometimes has human and sometimes bird-like attributes. This creature generally carries the heads, or sometimes the whole bodies, of its vic-



Pottery showing illustrations of weaving in Pre-Inca period *(circle)*.

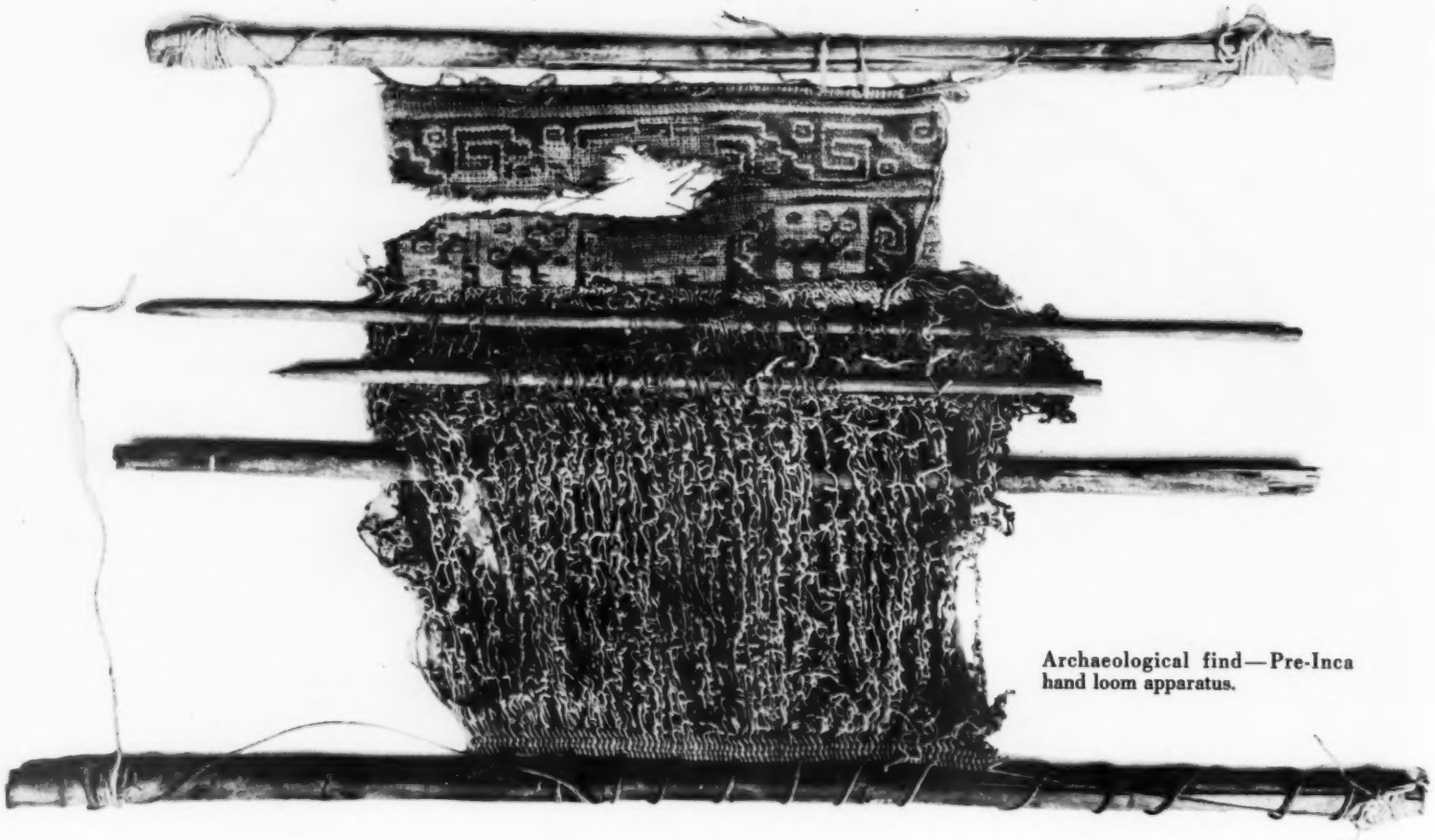
A Pre-Inca textile.

tims. It is interesting to compare these dual aspects of the same deity, portrayed in these early Peruvian art forms, with the same duality expressed in the carvings and various memorials of the Hindu pantheon. The records of the early religions of both these peoples show an extremely realistic and unsentimental approach to the mysteries of life which the priests, and perhaps the artists themselves, were attempting to penetrate and express.

The Bird Demon is less realistically portrayed, has no human characteristics, and has to be studied with care in order to understand the design. It leaves no doubt in the mind as to the dangers and horrors attendant upon man's existence. This multiple-headed God consists of two or more unlifelike faces joined together in lines, each face having curling protuberances that spring out around it. The feet, legs, hands and arms are more realistic.

The fish motive, which has played a prominent part in the religions of many peoples, was much used as a symbol by the people of the coastal region. Painted representations of fish are found on the coarser, outer coverings of the mummy bundles. Interlocked fish designs in a step form are found in woven fabrics.

Though there seems to be difficulty in dating the Tiahuanaco cultures (Means divides Tiahuanaco into two periods, the earlier dates at approximately A.D. 600 and the later at approximately A.D. 600-900. Wendell C. Bennett dates Tiahuanaco as approximately 1000-1300 A.D.), there is no doubt that



Archaeological find—Pre-Inca hand loom apparatus.

PERUVIAN TEXTILES *(continued)*

the Tiahuanaco site, which lies on the Bolivian side of the Titicaca basin, is the most elaborate and purest manifestation of these cultures yet found. Only the area around the lake, situated at 12,500 ft. altitude, is habitable. It appears that a high archaic culture received a stimulating touch from outside, probably by the means of trade, which made it develop into a civilization in which mastery over tools and materials prevailed.

Side by side with the mutual importation and exportation of Cotton from the lowlands and Wool from the highlands, must have gone a stimulating exchange of ideas in many fields, including those of decorative art. This fructifying exchange led to an extremely advanced civilization whose peculiar aesthetic style is summed up in the frieze carved on the monolithic gateway at Tiahuanaco. The central element and theme expressed in the art of Tiahuanaco is the worship of a Creator God who was known to the Incas as Virachoca.

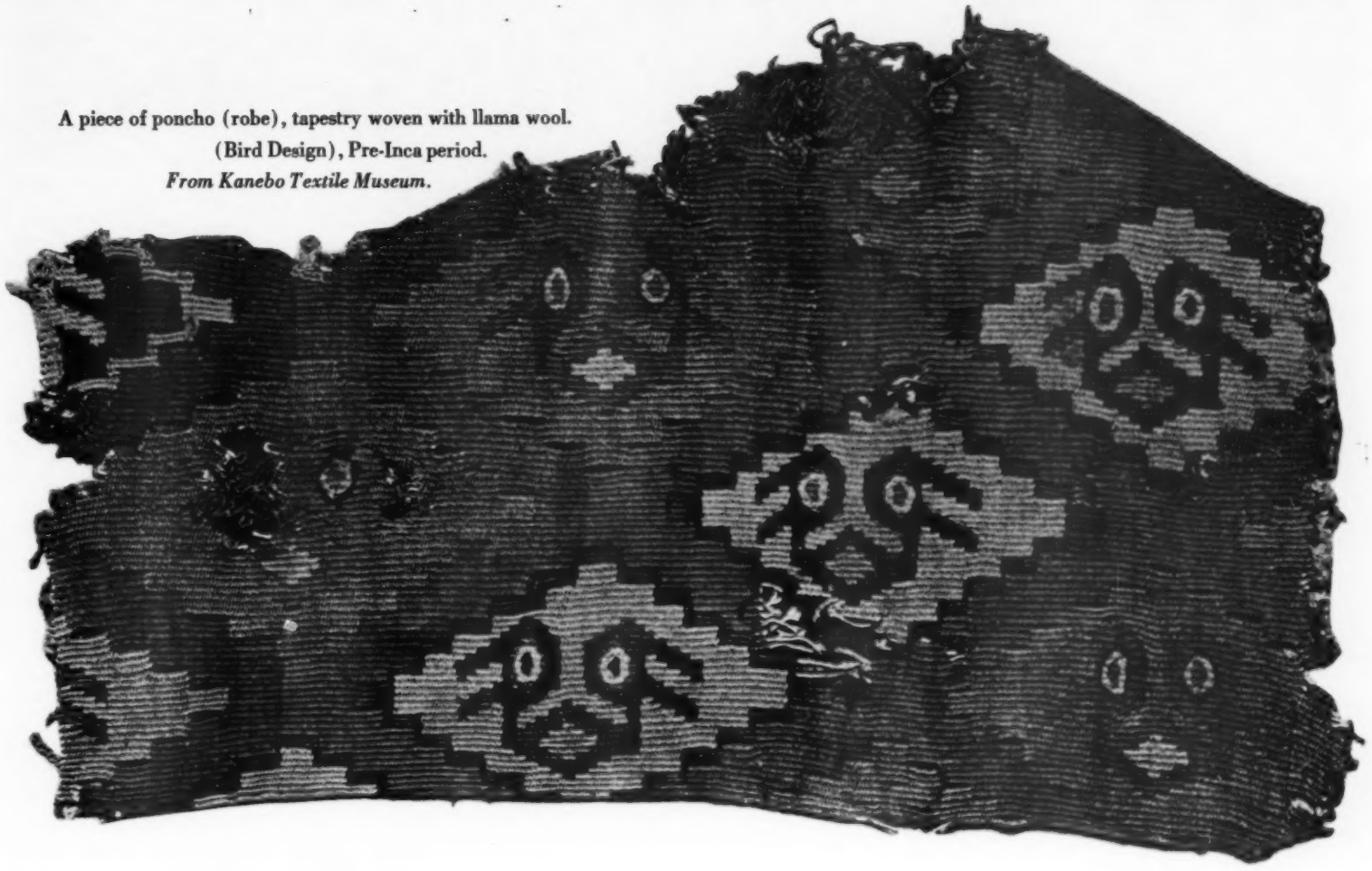
THE TEXTILES OF THE PERIOD found in graves along the coastal Tiahuanaco area exhibit the same figures as are found in the stone carvings. Mummy bundles contain fine wrappings of brocade, double-cloth, painted fabrics, tie-and-dye and pile knot or velvet techniques. But the polychrome tapestries are the most characteristic. Some of these portray a highly-stylized feline design. Hats showing a skillful use of feathers in mosaic designs are found, as are some very freely and vigorously executed examples of painted cloth.

The growth of the Tiahuanaco culture was accompanied by a strong geographical expansion. The ceremonial nature of the ruins on the Bolivian site prove this, and the "Gateway of the Sun" is the acme of religious symbolism designed for a wide following of people.

Following this expansion, regional cultures re-emerged, approximately 1300-1438 A.D. On the north coast the Chimu culture represented a partial re-emergence of the earlier Mochica, modified by Tiahuanaco influence. The Chimu are noted for their large city units, the garrison towns and the ceremonial cities. The weavers produced great quantities of textiles, excellent in quality but not outstanding in design. Like the Ica culture which emerged on the south coast at this period, the traditional interest in weaving was continued but the design units were reduced to small geometric elements repeated over and over again.

THE FINAL PERIOD, approximately 1438-1532 A.D., was the Inca. These people appear to have been a loosely organized group in the Cuzco basin, who grew, in a comparatively short time, to be the only truly organized political state of the New World in pre-Columbian times. Its fame had spread to Panama and through the plains of Argentina to the mouth of the river Plata. The Spaniards first attempted to reach it via Paraguay and Argentina.

A piece of embroidered band (Snake and Animal Design), Pre-Inca period. *From Kanebo Textile Museum.*



A piece of poncho (robe), tapestry woven with llama wool.
(Bird Design), Pre-Inca period.
From Kanebo Textile Museum.

This vast territory of Empire (some 350,000 square miles) was welded into a political state by the power of military conquest. The Empire was based on agriculture, herding of domesticated animals, llamas and alpacas, and fishing. Hunting was reserved for the privileged as a sport. Though technology was advanced, especially in ceramics, metal crafts, for making tools and ornaments, weaving and architecture, no special innovation can be attributed to the Incas themselves; they inherited the techniques of the earlier cultures. Their great genius was for organization, and it was from this that they built and maintained an Empire.

Class distinctions were sharp in the Empire, the privileged ones having fine clothing, exclusive rights to ornament, better homes, and many other amenities denied to the lower classes. Specialists were numerous. Architects, military leaders, priests and teachers were drawn from the aristocracy; others, like specialized weavers and metal workers, were selected from commoners and supported by the State.

Inca weaving was mostly for clothing; the costume consisted of breech-clouts, wrap-around skirts, slit-neck ponchos, waist bands, head bands and carrying bags. Blankets and wall hangings were also woven, as was a great deal of cloth for mummy wrappings. The designs are largely geometric. It is characteristic for slit-neck poncho shirts to have a tapestry decoration which incorporates many small geometric elements. Examples of fine feather cloaks, wool veiling in many colors, gauzes and checkerboard designs are numerous.

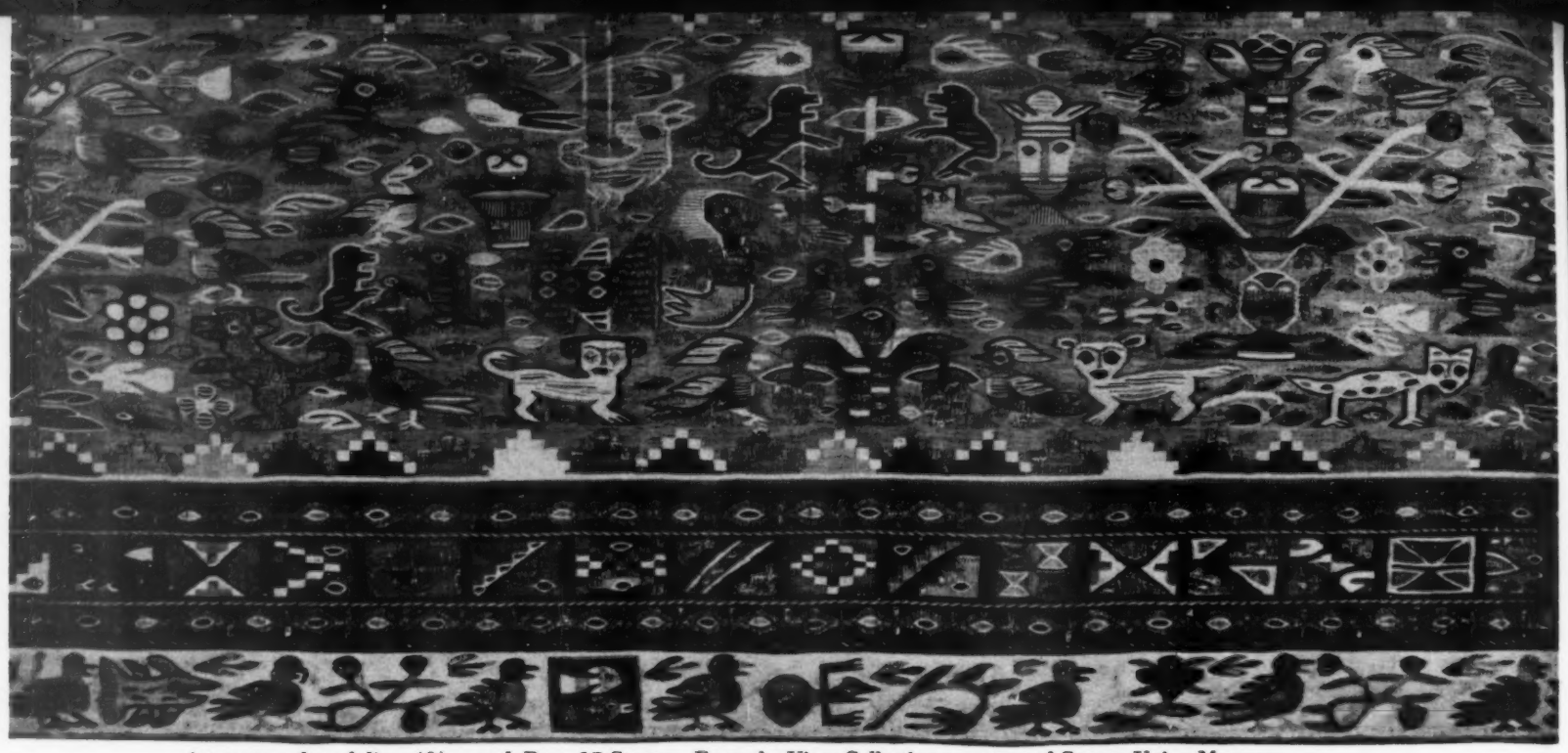
Techniques:

Although there are no actual specimens of textiles which date from the earliest period, painting and modeling on pottery of the period depicts richly-clad men dressed in fine tunics, elaborate head-dresses and long mantles. In the British Museum there is a vase of this period, painted around the rim with a series of pictu s depicting a weaving shop.

Probably the direct ancestor of tapestry in Peru was embroidery or net-work. According to Means, "the decisive step in the evolution of textile production for these people came with the omission of the weft of the net-work, and this step was taken early in the Tiahuanaco II period."

Plain webs embroidered, and plain webs painted, or even perhaps printed, are very old techniques in Peru. It has been established that in the case of painted cloths the design was applied after it left the loom. Braided and knitted work was much used in early Nazca times, as well as plain weaves decorated with embroidery, painting and printing, gauzes and voiles and a cord type of frieze also date from this period.

From Tiahuanaco came tapestry and rep weaves as well as fine examples of plain weaves, double-cloth,



A tapestry of wool, linen(?), metal. Peru, 17 Century. From the Vives Collection, courtesy of Cooper Union Museum.

gauze, voile, net-work, braided and knitted fabrics and reticulated meshes and fringes.

During the Chimu period, the techniques for tapestries of all kinds, plain webs of all kinds, double-cloth, feather-work, gauzes and voiles and net-works were all well known and used.

Materials

THE TWO CHIEF materials used for textile production in pre-Columbian times were Cotton and Wool from llamas and alpacas. There is occasional use of bast fibers and human hair. The cottons had as many as six natural colors and wool was of several shades of brown as well as black and white. The pre-Columbian weaver took great advantage of the use of these natural colors. Vegetable, mineral and some animal dyes (notably cochineal for red dyes) were used, and up to as many as 190 hues have been distinguished.

Slender spindle shafts were used for spinning the fibers, generally by hand-twisting, though the drop-spindle method may also have been used. Compared with modern measurements, the resulting threads are of uncommon fineness. M. D. C. Crawford measured samples of Peruvian threads against the modern scale of 840 yd. hanks to the pound. Modern Peruvian machine-spun threads range from Nos. 50 to 70; many ancient fibers are as high as 150-250. The same standard of fineness is also true of the wools, which measured two to three times the fineness of modern machine-spun wools. Although single threads were used, it was general practice to twist two or three together before weaving.

The commonest form of loom was the back-strap. This loom had two bars, one of which was attached to a post, the other to the weaver's back by means of a belt, thus enabling the wrap threads to be controlled. Loom equipment was very simple, a cylindrical rod separated one shed of alternate warps, and a simple heel rod or heddle the other. Spindles served as bobbins and the weft was beaten up with a weave sword or short bone dagger. Smaller looms were used for belts and bands. Since some of the fabrics are too wide to have been woven on the back-strap type loom, it seems that a frame loom was also used.

The weaving of ancient textiles in Peru served not only utilitarian and aesthetic ends, but owing to the direct connection between the designs and the religion of the people, carried within it, from generation to generation, the story of very vital beliefs concerning the creative and destructive forces to which man is subject. It is this direct connection between the designs and their religion (it is still customary among the weavers of Central America to offer a prayer to the God of their crafts before beginning a new piece of weaving) that accounts for the forceful impact made upon the observer of these well-planned, patiently executed, vigorous designs. Above all, it is in the source of their inspiration that these historical textiles are a challenge to the inertia and superficiality of much that passes for textile designing today.—SHEILA POULLADA

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Story of the Man Who Practiced what He Preached

An advertising man who has been responsible for not a few of the ads appearing in American Fabrics over the years dropped into the office a couple of weeks ago on July 14, to be exact. He was all steamed up about a shirt. In fact he was wearing it, and with no little pride and complacency, at that. "Look at this shirt,"

he said. "The money I've saved in laundry bills alone has already paid for it more than two times over."

Since our friend was not the kind of character normally addicted to saving money on laundry bills, the old curiosity was more than slightly aroused. It wasn't difficult to drag the story out of him. Here it is: —

Our respondent explained that he was a 15-year veteran in the advertising business and had written a lot of textile and apparel copy. One day back in January he happened to be in the 551 Fifth Avenue store of what was then Browning-King and is now Browning Fifth Avenue. His attention became focussed on some Manhattan shirts, their Mansco 65% Dacron, 35% cotton. He read the copy on the pliofilm pack (same as pictured on this page) with a secret grin, having written literally thousands of words of copy for wash and wear merchandise ranging all the way from batiste nightgowns to twill work pants.

It just so happened that he had never had any personal experience with wash and wear merchandise, and took a lot of his own copy with a grain of salt, not to mention a sly wink. The Manhattan Shirt, however, intrigued him and presently he found himself parting with $6.95 plus city sales tax for same.

Then There was an Interval of Several Months. In fact it was not until a few days before the first of May (exact date forgotten) that our copy-writing friend decided to practice his preachments and to give his wash and wear purchase a try. He liked the shirt in every way the first day he wore it, but when it came to washing it that night, he realized that he knew no more about washing a shirt than a horse does about a holiday. His wife had to stand over him and teach him step by step how to rub the collars, cuffs and front band. Then he hung it on a plastic hanger, first smoothing out the collar and other crucial areas by hand in the approved manner and called it a day.

The moment he opened his eyes the next morning, he made a bee line for his shirt. There it was, as advertised, smooth and neat and ready to wear, literally and actually without any ironing whatsover.

He was so much impressed that he began to wonder how long this could go on — just how many wearings and washings without ironing he could get out of the garment. So from the first of May until July 14 he wore the shirt five days each week from Monday through Friday. Saturdays and Sundays were not included in "Operation Shirt." But five days each week for more than ten weeks he wore the same shirt each business day, washing it himself at night except a couple of times when he was too tired or lazy and made his wife do it for him.

If he had sent the shirt, or any business shirt, to his regular laundry the charge would have been 29¢ per laundering, or a grand total of about fifteen dollars — more than the price of two shirts.

How did the shirt look at the end of this long ordeal? The answer is: perfectly O.K. We examined the shirt from every possible point of view. We looked long and hard at places that show wear the soonest and need ironing most. The collar looked first rate. Along the front and along the cuffs there was just the slightest "scalloped" effect, but no more than you get on most shirts regardless of whether they're washed at home or in a laundry. It can definitely be stated that no one would notice this slight deviation from perfection.

Now it would be idle to give the impression that the shirt looked like an imported 2 x 2 broadcloth. It couldn't very well because it was a batiste and not a broadcloth and never was as lustrous even when brand new. In fact the fabric isn't lustrous at all, doesn't pretend to be — but is nevertheless an excellent all-purpose shirting.

So Where Does that Leave Us? It certainly re-emphasizes a few fundamental facts that may have been kicked around until lost in the welter of confusion surrounding the fascinating subject of wash and wear.

Fact No. 1	**For the sum of seven dollars a man can buy a shirt that he can positively wash himself without any ironing.**
Fact No. 2	**The shirt will not only be reasonably presentable, but smart enough for wear anywhere.**
Fact No. 3	**The shirt can be worn and washed more than fifty times, which is far longer than the life expectancy of the average shirt sent to the laundry.**
Fact No. 4	**The shirt never needs a day off; can be worn day in and out. (Travelers please note.)**
Fact No. 5	**After five weeks the savings on laundry bills will pay for the shirt. Every wearing after that is for free, "on the house" as it were.**

★ ★ ★

Summary: Wash and wear may still be far from perfect in many applications and uses, but the high content Dacron and cotton shirt is literally a wash and wear shirt according to the strictest definition. It is actually self ironing — and after five weeks of service, self-liquidating! Maybe a few more advertising men should practice what they preach.

THE MEN WHO ENVISIONED THE PROJECT . . . at left, pioneer in government, Israeli Premier Ben Gurion, congratulates pioneer in manufacturing, Rogosin,

TEXTILES IN ISRAEL

Lending Practical Help to a Pioneering Land . . . The example of what is now being done in the tiny country of Israel is an inspiring blending of Old World faith and New World practicality.

IN 1901, AT THE AGE OF THIRTEEN YEARS, the young son of an immigrant family got his first job working in his father's small knitting mill in Brooklyn. Four years later, having learned the fundamentals, he started his own business as a wool spinner.

Thus Israel Rogosin, the man who later founded Beaunit and then the Rogosin Industries, came to his position not because he was a financial wizard . . . which he has proved to be . . . but as a man who actually knows textiles and fibers from the ground up. Uniquely, he can to this day take apart and set up many kinds of textile machinery, and make it run efficiently.

Typical of his heritage, he is proud of two things . . . and works very hard at both of them. He is grateful that he is an American. And he is ever mindful of his Jewish origin. He has built one of this country's outstandingly profitable textile empires, and he is noted as a great philanthropist in this country. But this has never diminished his desire to better the lot of Jewry throughout all the world. And when the State of Israel was finally proclaimed, he was one of the first and most vigorous and most generous to give of his time and experience and money.

"Give Work . . . For a Purpose!"

After numerous trips to Israel, and particularly after his experiences and observations in Brazil, India and Japan, Mr. Rogosin came to the conclusion that it was more important to build an *economy* for Israel than merely to write checks. He is to this moment one of the biggest personal contributors of dollars to feed and educate and clothe the needy. But, as he puts it, "When you give money, you do one good thing and many bad ones. You keep a body together for the moment, true; but what have you done to help that man through his entire life? Isn't it far better to give him a skill, and a place to apply it, so that he has an assured future and a confidence in himself? The loaf of bread you give him today is gone tomorrow; but the *job* you give him can mean a happy life for himself and his children and his country."

Mr. Rogosin had already participated in this type of situation in three other countries. Brazil in South America and India and Japan in Asia asked him to set up chemical fiber businesses in their countries; this went far beyond the mere building of a factory with machinery. He had to set up training programs for everybody from top management to loom worker; he had to teach them the sound fundamentals of styling, merchandising, promotion and selling . . . to earn a profit and make the enterprises self-supporting. He was told by different Government officials in those countries that one of the greatest achievements was evidenced by the uplift in morale; workers felt like human beings, and came close to realizing the dignity of man in the truest sense.

An Industry . . . and New Life . . . Begins

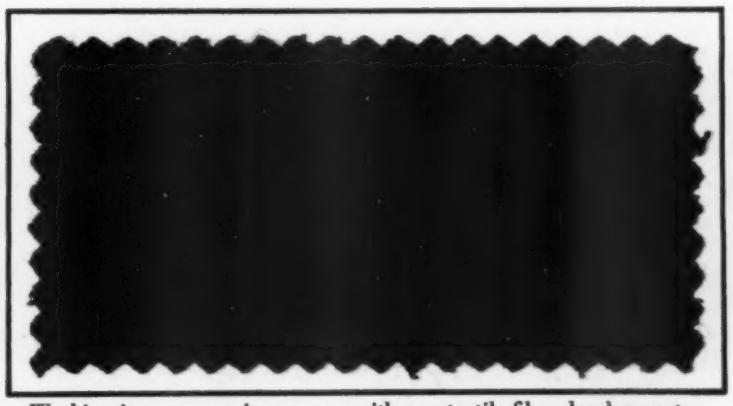
His conviction strengthened by his personal experience in these countries, Mr. Rogosin laid down his plans before the Government of Israel. Everybody was for it, not only with lip service but with great zeal. But how should the plans for building an effective Israeli textile industry be drawn up? Who would best do it? Who would be best qualified to handle problems of labor, training, distribution, merchandising and financing? Mr. Rogosin, naturally . . . and he threw himself

(please turn)

As the machines are ready to run, Albert List, president of RKO, and a Rogosin Industries director, puts a friendly arm around Mr. Rogosin. At right is Arie Shenkar, the 82-year-old Israeli textile man and president of the Manufacturers Association.

THE LAND . . . a stretch of barren desert before the erection of the plant.

THE LAND WITH THE NEW ROCOSIN INDUSTRIES TEXTILE MILLS . . . tree planting and landscaping is expected to add beauty to the surrounding rugged desert environs.



Working in a progressive manner with new textile fiber developments, this cloth typifies what will be available to weavers and knitters. The fabric is woven of 70% Vycron and 30% Bemberg.

into the job with an energy unbelievable in a man who has passed the Biblical threescore-and-ten mark.

His first energies were directed at gaining the blessing and the active support of both American and Israeli government executives. Both were in complete sympathy and accord with his long-range plan. Next came the matter of financing: who should put up the necessary monies, how much, and on what basis? Mr. Rogosin went directly to his own company stockholders and friends and asked for their assistance; it came immediately, because these people had complete faith not only in his humanitarian plan but in his ability to make it into a practical and profitable venture for everyone.

Money in the Bank

His arrangement with the Israeli Government called for the proximity of financing when he needed it. But so well did Mr. Rogosin plan, and so excellently has the venture been guided even in so short a time, that not only has no money been borrowed from Israel . . . but the company itself has been able to buy a huge block of Israeli Government Bonds and has also lent the Government a sizable sum from its own reserves.

He emphasized the undeniable fact that one way to ease Israel's economic problem all around would be by stimulating foreign exchange. Obviously this could not be achieved through artificially high tariff barriers; so Mr. Rogosin took the opposite tack: he wanted no protective tariff at all, and left it to his own and his associates' soundness to squeeze the needed differentials out of improved efficiency of operation. For example, several foreign countries encourage foreign trade by giving their own domestic manufacturers an outright subsidy or a tax allowance for each unit of foreign currency they bring back. Mr. Rogosin asked for nothing of the sort; he was willing to fight fairly in any competitive market, without Government support or subsidy.

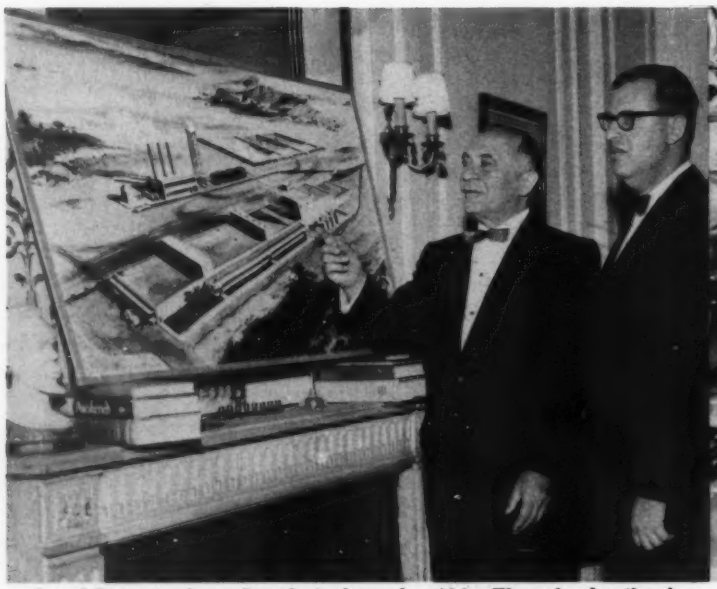
How has the company fared? What about actual production? The first investment of $3,500,000 for a building and machinery made 3,000,000 pounds of rayon tire fabric and 2,000,000 pounds of textile yarns. Another million dollars' worth of modern machinery is now en route to the factory, and another factory wing is being built; the production by 1960 will be about 5,000,000 pounds of tirecord, 2,000,000 pounds of textile fibers, 2,500,000 pounds of Perlon (nylon 6) and 2,500,000 pounds of polyester fibers. Over all, the financial projection is that in 1961 the company will earn at least $2,000,000 in profits, of which it will pay the Israeli Government about $500,000 as tax on income.

Aiding other Small Industries

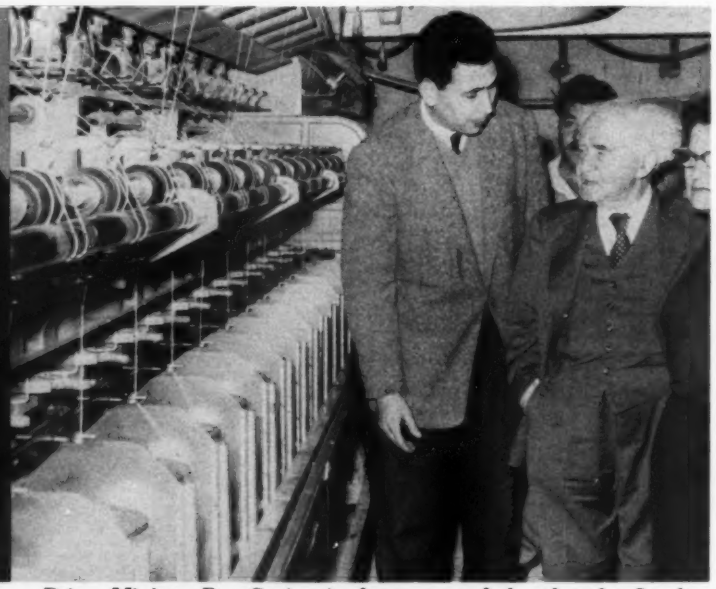
Mr. Rogosin learned, in talking to smaller European tiremakers, that the equipment needed to laminate the rayon or nylon cord to the rubber casing is prohibitively expensive for a small factory, so he invested in this type of equipment for his own plant, and he will eventually serve not only Israel's tiremakers but a number of other companies with the completely laminated casing . . . a saving for them, and a business-getter for himself.

The development of this venture points more than one moral. True, Mr. Rogosin's original concept was of a humanitarian nature, to bring industry to the oldest bulwark of the Judeo-Christian religions. But it has also turned out to be a marvelous business venture, based on the primary rule that you must watch costs at every step.

Mr. Rogosin's courage, faith and good-will teamed with practical common sense and manufacturing know-how have brought an efficient, well-rounded textile industry into being in Israel. Its success and its contribution to the pioneering small nation seems assured — a happy conclusion to a sound and far-seeing approach in industrial development.



Israel Rogosin shows Israeli Ambassador Abba Eban the details of the new $20-million textile plant of Rogosin Industries, Ltd.



Prime Minister Ben Gurion is shown around the plant by Josef Gilad, in charge of assembling the machinery.

Preliminary Report on

Vycron

Beaunit Mills Fiber Division produces the first new polyester fiber in several years . . . with distinctive added advantages

(*Left*) Microphotograph of Vycron structure (500X enlargement). (*Below*) Lightweight men's suiting and slack fabric, a blend of 55% Vycron and 45% viscose rayon, by Cone Mills.

VYCRON is essentially a polyester made by Beaunit Mills, Inc., Fiber Division, from a basic chemical produced by the Goodyear Rubber Company, but it is not quite similar in either construction or behavior to existing polyesters of the nylon group. As development proceeds further, AMERICAN FABRICS will publish a progress report; by that time it will be possible to show actual swatches of various types of fabric which may suggest new business avenues to the reader. Meantime, these are the essential facts you should know:

The Structure of Vycron Fiber

A polyester of different chemical constitution and structure. Better dyeing properties, good fiber processing and good wearing characteristics have been combined.

THE FIBER PROPERTIES	*Vycron Staple Fiber*
Tensile Strength	5.6 g/d
Break Elongations	35%
Modulus of Elasticity	0.5 g/d/%
Resilience as measured by work recovery	93
from 2% extension	44
from 5% extension	33
from 10% extension	1.75 gm.cm./cm.den.
Toughness	
Moisture Absorption	0.6%
Specific Gravity	1.36

Heat Resistance

The heat resistance of Vycron Fiber is good. Ironing temperatures as high as 300°F may be used.

Resistance to Chemicals

Vycron has good resistance to common solvents and cleaning agents. It is not affected by acids or alkalis normally encountered by apparel fabrics.

Resistance to Weathering

Good.

Flammability

Vycron will burn slowly but melts and drops off when hanging free.

Mill Processing

Vycron Fiber can be processed excellently on standard spinning systems. The fiber has extremely good fiber-to-fiber cohesion and is exceptionally strong. Yarns spun from it are stronger than yarns spun from other polyesters. Even fine counts perform excellently because of the extra strength and evenness.

Dyeability

The affinity and dyeing rate of Vycron for dispersible acetate colors and developed azoics is slightly greater than for some of the competitive polyesters. When selected dyes are properly applied, good fastness is achieved. Laboratory tests confirmed by commercial runs evidence excellent colorfastness to laundering, hot pressing, hot wet pressing, sublimation, perspiration, gas fading, solvent rubbing, light, and crocking wet and dry.

Dimensional Stability

To produce a fabric with good dimensional stability, heat-setting is necessary. In fabrics where the blend contains a high percentage of rayon or cotton, thermosetting resins or compressive shrinking may be necessary.

Heat-setting temperatures and equipment suitable vary, depending on the particular fabric. Generally we recommend somewhat lower heat-setting temperatures than for other polyesters. A maximum of 365° for 45 seconds has been found adequate.

Wash and Wear Performance

Vycron fabrics and fabrics made with proper blends of other fibers show good wrinkle resistance and crease retention after wash and wear tests.

Pilling

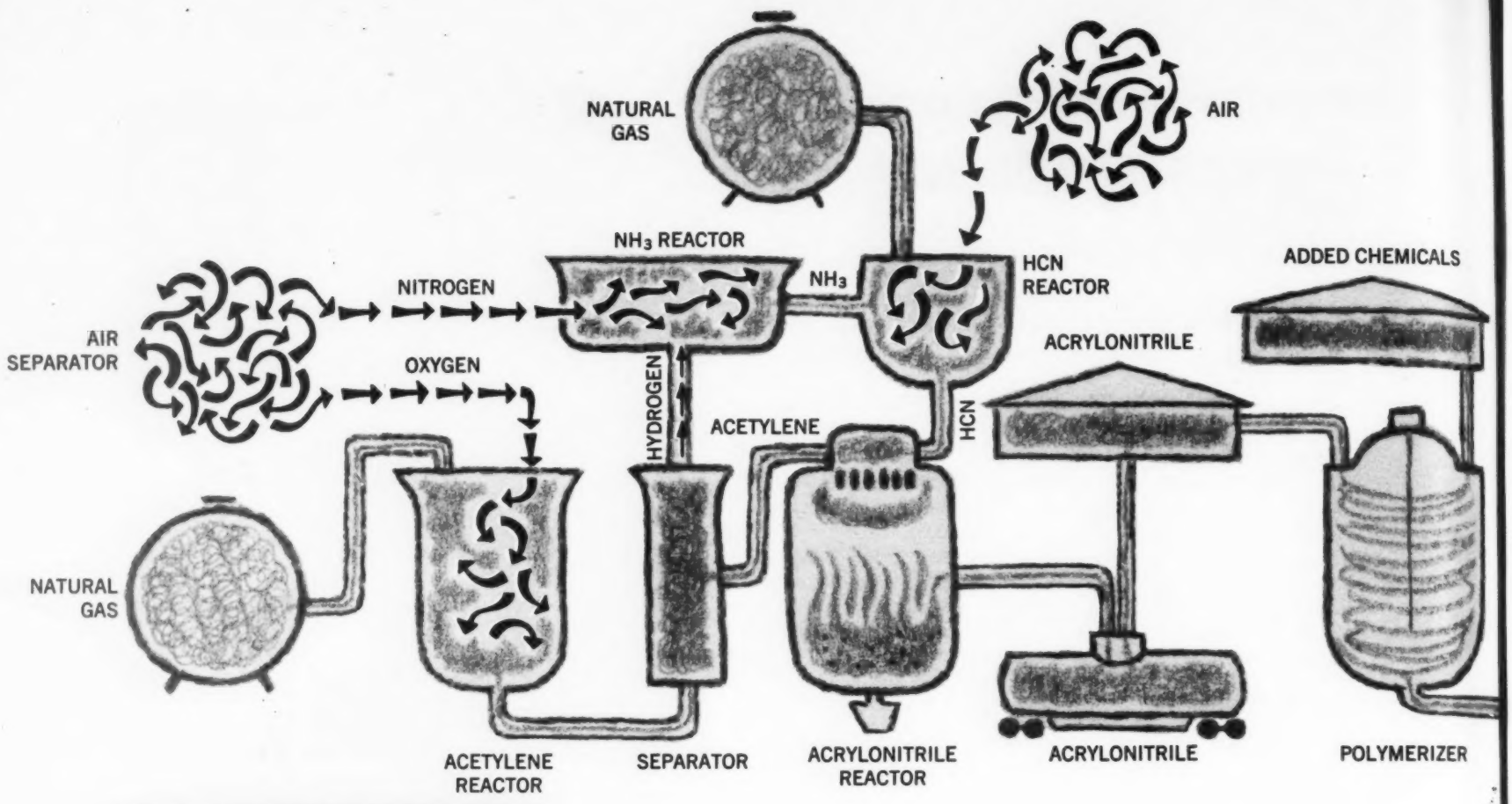
Vycron has resistance to pilling. Even though its strength is high, its basic physical structure is such that pilling does not normally occur.

Blend Levels

Blends are permitted with cotton or other synthetics as long as the minimum Vycron is 50% of the total blend.

Vycron Versatility

Vycron is also processed into direct-spun yarns from tow. These yarns are practically nep-free and have superb strength. Like all direct-spun yarns, Vycron yarn shrinkage is high, but fabrics using Vycron in the filling can be stabilized by heat-setting during the finishing. Fabrics made from filament warps of 40 to 70 denier and using Vycron direct-spun filling can be stabilized with 10-to-12% width shrinkage between looming and finishing; fabrics with heavier spun warps (18s to 24s) and using Vycron direct-spun filling can be held down to 7-8% shrinkage in the width; after stabilization, shrinkage in width is less than 1%.



The Story of CRESLAN:

How Chemistry Leads the Way to New Acrylics

Foreseeing a much greater acceptance for acrylics, the largest supplier of acrylonitrile develops a Balanced Fiber

FOR OVER A HALF CENTURY American Cyanamid Company has been deep in nitrogen chemistry. For better than thirty years Cyanamid has been involved in textile chemistry. Cyanamid to this very day is the world's largest producer of acrylonitrile, the basic raw material of all acrylic fibers; for this reason, the company has always and astutely brought to its customers valuable research data, showing them how to use Cyanamid's chemicals to make better fibers and better fabrics.

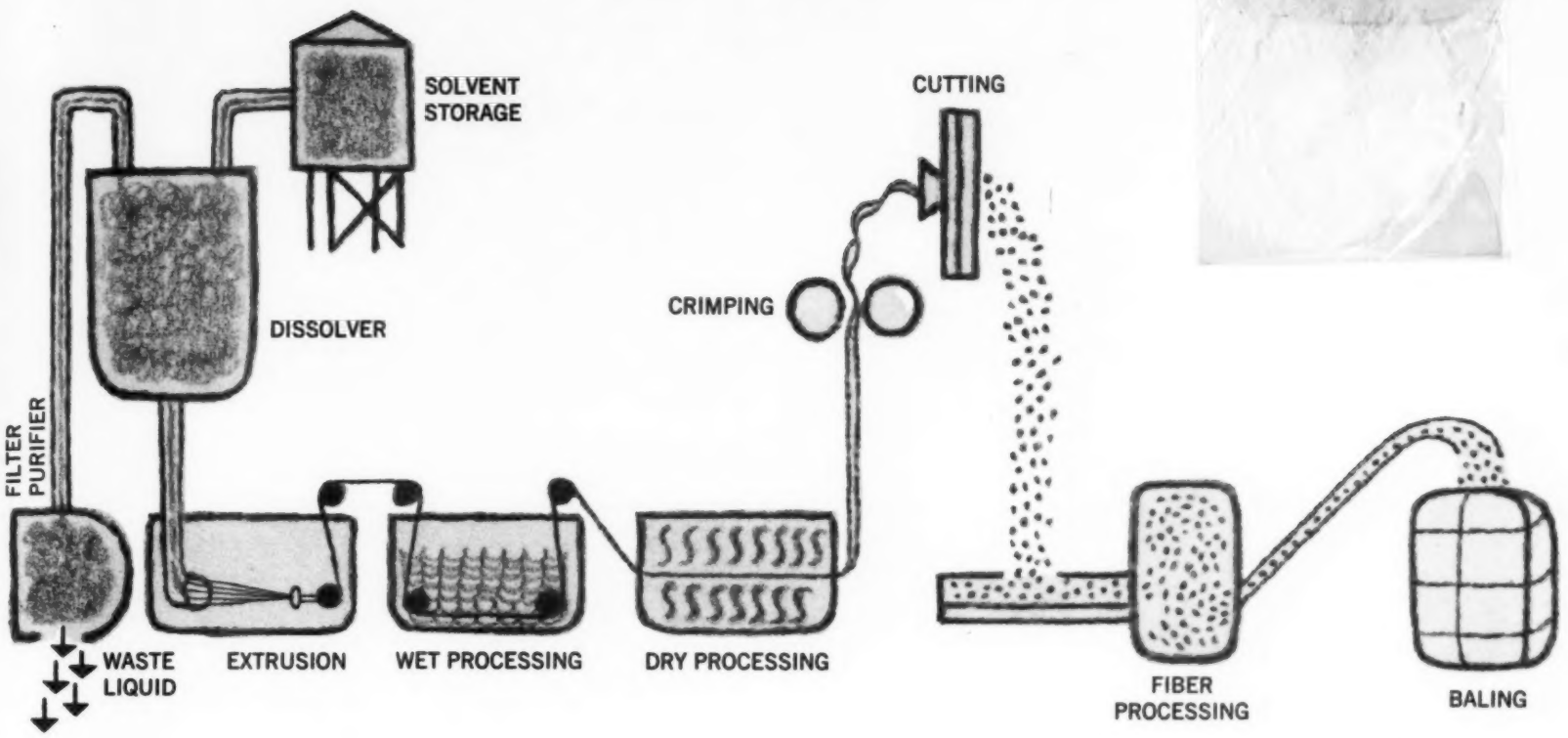
Now Cyanamid has added another facet to its function: in addition to helping the entire textile world understand and improve acrylics, the company has put both feet directly into the textile fiber industry as the producer of Creslan, its own acrylic fiber. But with changes for the better.

Known in the textile trades as a leading producer of quality dye-stuffs and as the nation's largest manufacturer of textile resins and finishes, Cyanamid today ranks as one of the nation's largest diversified chemical companies. In addition to serving textiledom the firm produces some 6000 products for farm, home, industry and the nation's health.

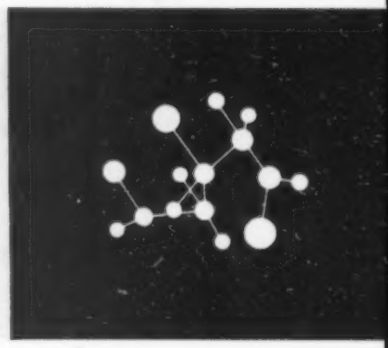
Among its important operating units are the Formica Corporation, producers of Formica laminated plastics; a plastics and resins division which produces the melamine resins used in the manufacture of Melmac quality dinnerware, and Lederle Laboratories Division, producer of quality pharmaceuticals, including the broad spectrum antibiotics Aureomycin chloretetracycline and Acromycin tetracycline.

What was wrong with acrylics?

Very little . . . and a great deal. Ever since the introduction of the first acrylic, the public has been literally *mad* about them. Whether used in blends or alone, in woven goods or knitwear; whether in fashion apparel or in infants' wear or



The many technical ramifications through which Creslan yarn passes are proved worthwhile at the end in terms of the one thing which matters to all textiledom:
Consumer satisfaction in use. *Or, as the retailer expresses it: nothing happens until the cash register rings.*



even in home decoration, women went simply wild over the acrylics. And why not? Acrylic fibers lent a hand and softness which bespoke the lushness (but not the cost) of cashmere. They put easy care and wash-and-wear into products which formerly had to be handled with tedious care.

But there were several things to be improved in the first acrylics; and these problems were constantly thrown into the lap of American Cyanamid Company for research. As an example, within everyone's memory can be recalled the consumer complaint: *I love my acrylics, but they pill like mad.* And: *I only wish they would give me deep, rich colors in the acrylics, instead of limiting me to the pale pastels and whites.*

These were only two of the most common consumer observations on the performance of acrylic fibers.

As these points mounted in number as a valid portent to future growth, Cyanamid made a decision: the company would make its own acrylic fiber.

This was when Creslan was Born

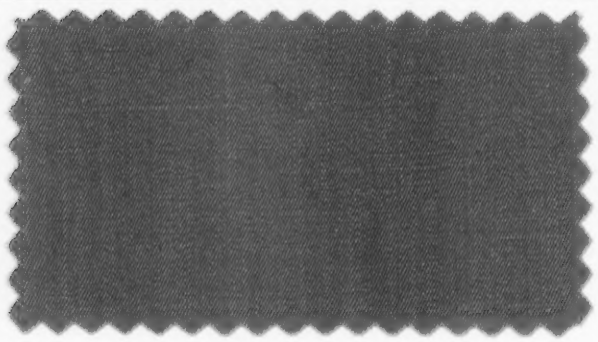
Cyanamid already knew a great deal about what could be done with the chemistry of acrylics; in fact, it possessed a vast amount of research into the properties of the chemicals which could be used to form an acrylic. Now it tallied up the merits and the missing qualities of those fibers already on the market and in research; it measured one list against the other, and virtually said to its own chemists: *balance the two.*

This is why Creslan is called *The Balanced Fiber.* A tremendous amount of study went into analyzing and correcting the causes of the so-called deficiencies, such as pilling and resistance to deep dyeing.

As the pioneer producer of acrylonitrile and operator of the world's largest plant for the production of this versatile raw material (in Fortier, La.) Cyanamid as a fiber producer is able to control the quality of its product from basic chemicals

The Story of CRESLAN:

This yarn-dyed, over-the-counter plaid by Earl-Loom Fabrics is composed of 50% Creslan and 50% viscose.



Sea Island's fabric of 70% Creslan and 30% Supima cotton—designed primarily for rainwear.

(continued)

to finished fiber. In addition, the company has developed a quality and trademark control program under which it will authorize the use of the Creslan trademark only on fabrics and knit goods which meet quality and performance standards established by Cyanamid. In other words, Creslan will reach the consumer only in approved products.

In the development of Creslan, countless man-hours were devoted to the study and experimentation in the area of molecular arrangement. Finally Cyanamid was ready to announce that it had conquered the problems which were retarding the greater application of acrylics. The construction of a plant was begun at a site near Pensacola, Florida.

Cyanamid makes no claim that Creslan is the sole ultimate in acrylic fibers. All that the company claims is that, thus far, it most closely approaches the goal of a fiber with minimum limitations and maximum desired characteristics . . . and Cyanamid is still pursuing this road.

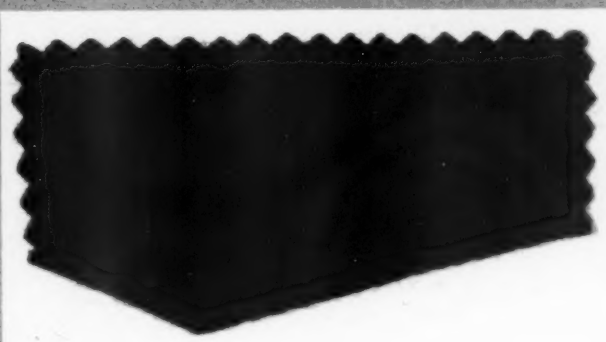
Like all hydrophobic fibers, acrylics by nature absorb very little moisture. But, by the same token, they also resist the penetration of dyestuffs. Most acrylics totally reject certain colors, keep colors completely on the surface, thereby limiting the range of possible colors.

The Creslan fiber, however, readily accepts dyes . . . but still rejects water. This results in richer, more brilliant and lasting colors than have hitherto been attainable.

Further research and development have added other desirable characteristics to the fiber: better hand, greater resistance to pilling, and better processability at the spinning level.

Wear-Tested and Quality Controlled

For a long period before Cyanamid even hinted at the availability of Creslan, the fiber was being wear-tested in the only manner which proves anything: in actual consumer wear. Through Cyanamid's intensive evaluation program, Creslan enters the market as perhaps a most thoroughly wear-tested fiber.



Princeton Knitting Mills' printed jersey suitable for separates; of 75% Creslan and 25% wool.

Allen-A Underwear Company's waffle knit for men's underwear, of 50% Creslan and 50% combed cotton.

Since Creslan is a hydrophobic, one might assume that the fiber would be as resistant to color as hydrophobics traditionally are; this is one reason why this type of fiber is so well suited to Wash and Wear merchandise. But because of the company's close and lengthy working with dyers it was able to produce in Creslan a fiber which, hydrophobic as it is, possesses infinitely more and better placed dye sites; the result is that Creslan has almost a built-in thirst for dyes . . . to an almost innumerable range.

Acrylonitrile, the basic raw material for acrylic fibers, comes from the world's largest plant, New Orleans, La.

In the conduct of this evaluation program, small batches of the fiber were released to spinners, weavers, dyers, finishers and manufacturers and, finally, finished garments were given to a cross-section of men, women and children for wearing under customary conditions.

Close supervision and scrutiny accompanied this merchandise while it was being worn, laundered and worn again . . . and again and again, until a performance pattern became evident. Corrections were made where suggested; cooperation was enthusiastic among the various groups of manufacturers. Creslan was standing up to Cyanamid's claims.

The Future of Creslan is Colorful

But this close control did not stop when Creslan was made available to the general market. To insure strong, stable and fully diversified markets for this versatile fiber, Cyanamid established a unique selective marketing program for Creslan. Under this program, the new fiber is being marketed through quality mills, designers and manufacturers in a wide range of end-use markets.

In addition, to win the use of the Creslan trademark, the mill or knitter must conform to carefully established quality standards in the manufacture of his product. Like the spinner, the weaver and other processors receive Cyanamid's acrylic fiber without the Creslan trademark. But the mill's samples must be stamped "*Approved*" before the Creslan label or tag can be used.

Cyanamid has more than money at stake in the performance of Creslan; it has its reputation on the line as one of the world's most truly dependable chemical companies . . . and nobody will ever be permitted to step over that line into the shadowy realm of short-cuts on quality. This is one valid reason why the textile world looks to great performance and a great future for Creslan.

NEWS ITEM #1: *8 times More Rayon*

used in Blends than any other single synthetic fiber.

NEWS ITEM #2: *Fashion Retailers*

are promoting Rayon more heavily than ever.

NEWS
BONWIT TELLER
The Button Bevy
for Miss Bonwit, 17.95
Our crisp herringbone weave
spun rayon that looks like linen.
Adele Martin does it
for sizes 10 to 18 in new colors:
white, beige, light blue, blossom pink,
coral, cornflower, chestnut or black.
Mail and phone orders filled.
Miss Bonwit Dresses, Eighth Floor
New York Manhasset White Plains
Chicago Cleveland Boston
OUR NEW TOWN WEAR SUIT
OF DACRON, RAYON AND WORSTED
Brooks Brothers
CLOTHING
Men's Furnishings, Hats & Shoes
346 MADISON AVENUE, COR. 44TH ST., NEW YORK 17, N. Y.
111 BROADWAY, NEW YORK 6, N. Y.
BOSTON • CHICAGO • LOS ANGELES • SAN FRANCISCO
Henri Bendel
10 West 57th Street

The finest Fashion Stores are promoting Rayon as heavily today as they ever did.

WITH THE ADVENT of newer manmade fibers, is the importance of Rayon to trade and consumer in danger of being ignored? Certainly, it is true that, in blending alone, spinners and weavers use eight times more rayon than they do any other manmade fiber; and if high-fashion manufacturers and retailers continually promote merchandise made of Rayon at both high prices and at popular levels . . . does not this indicate that Rayon holds a great deal more potential worth than some textile people think? This publication has shown editorially, numerous times, many wonderful new ideas that have come out of the textile chemistry field since M. Chardonnet first hit on Rayon as a substitute for silk; we are all for seeing more of these new fibers.

But while Rayon today is still made basically the same way as it was 60 years ago, it must by now be evident that Rayon has come a long way, structurally and aesthetically, since 1891 . . . and even since 1951. The chemical wizards have learned how to add desirable characteristics which, in a way, are just as notable as those which mark, let us say, the polyester or acrylic developments in other fibers. Where cost is an important factor, Rayon offers a considerable saving; but Rayon can also contribute a certain amount of wear-and-washability to a fabric, an attractive sheen, and a dye-receptiveness which has great appeal to the consumer . . . and so long as the consumer likes Rayon, it is our opinion that it would be foolhardy to overlook the potentials of this fiber.

On these pages, as an instance, we reproduce what retailers think about Rayon . . . *top echelon* retailers. We could have shown many, many more examples of their advertising of this very season, all proudly featuring Rayon in high-quality goods and at fairly high prices. *They* know that, as far as the public is concerned, Rayon is still a word very much used in polite circles; *they* know that a good piece of Rayon fabric, well styled and made into a good garment, is readily accepted by the general public. And if *they* . . . who have a sharp ear attuned to consumer preferences . . . know this, it would appear elementary that *fabric* producers would hasten to give the consumer what she wants.

It is encouraging to note, too, the ingenious use of Rayon with other fibers in new blends. In certain constructions they can obtain excellent Wash and Wear results because, used properly, Rayon can produce almost hydrophobic qualities. Rayon also contributes a wonderful hand, and it still takes color so admirably that many a designer has finally turned back to Rayon to achieve the effects she desired.

But whether used alone or in a blend, whether for a strictly utilitarian purpose or to demonstrate high fashion, the underlying strength lies in the fact that the consuming public likes Rayon . . . and Rayon means volume and profitable business for the stores of this country. This is what any realistic textile man should bear in mind, and should act on as energetically as he does on any fact which comes under the heading of Promote the Best Sellers.

This fine crepe by BLOOMSBURG MILLS is woven of Avisco rayon and acetate for the better-dress market. The crisp pebbly surface is unusually even in texture.

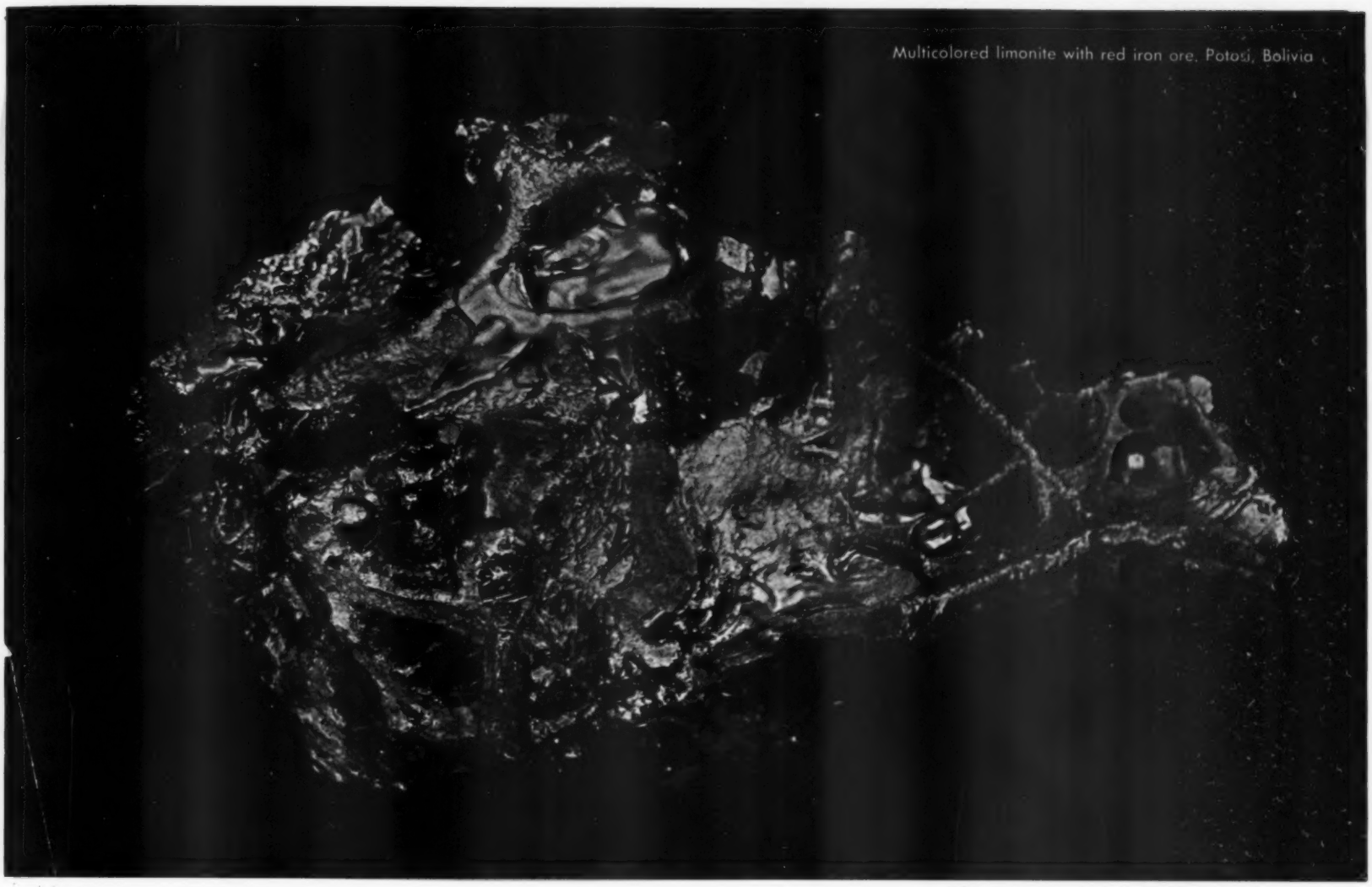
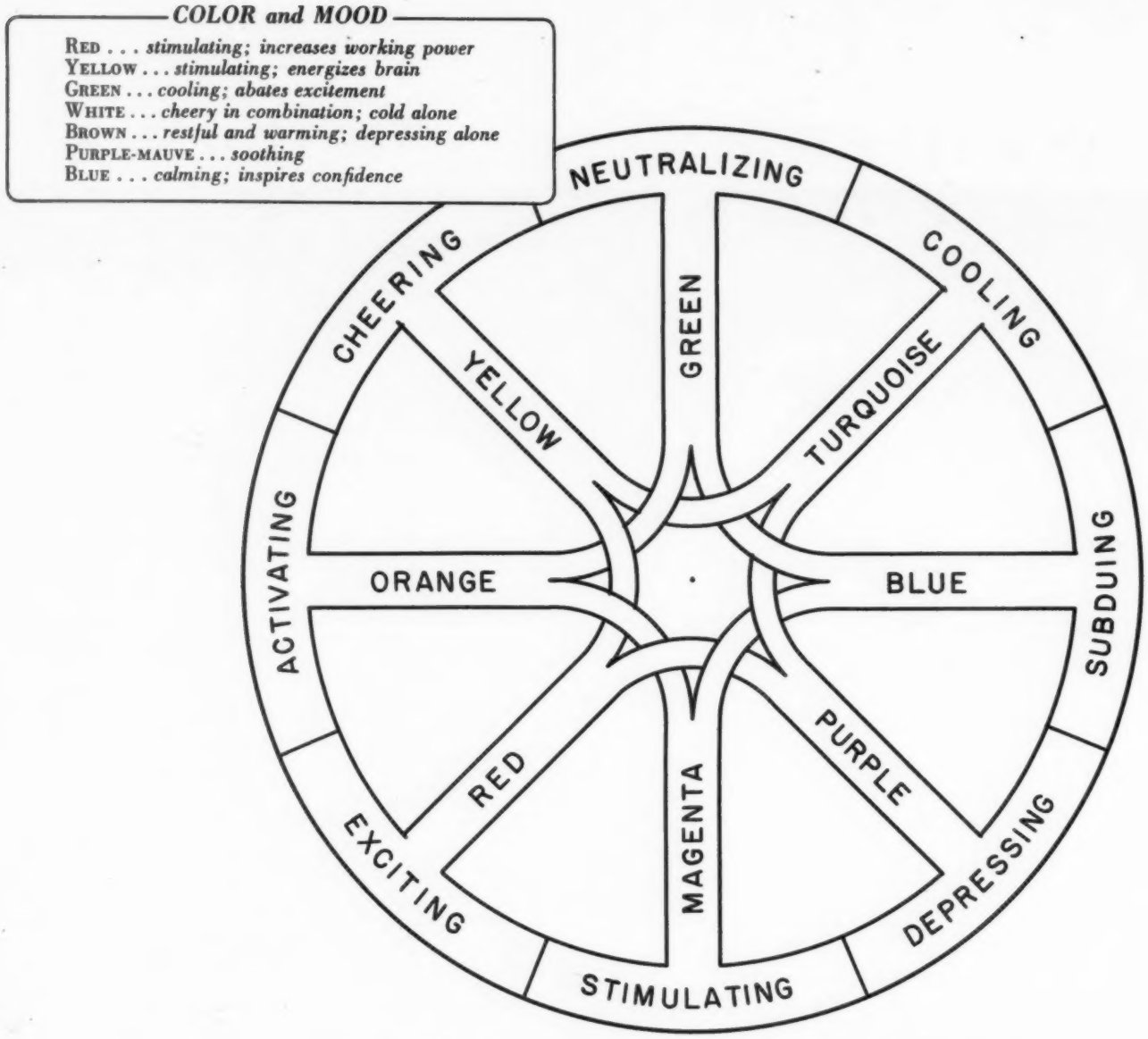


Illustration: courtesy Ciba Company Inc.

UNDERSTAND COLOR

and your Products will Always be
Easier to Sell at a Profit

The trend in colors will shift continually, and to the Industry's good . . . but to
Understand Color and its Movement in the Field of Fashion:
you must think of it as an Aggregation of musical instruments:
blend them skillfully and you will gain an harmonious effect



Emotional Color Barometer: The relation of color to mood in planning the decorative scheme for home, office or factory, is shown in this Color Barometer.

THINK OF COLOR as you would of an aggregation of musical instruments. One has the blare of brass. Another has the subtlety and nuances of a violin. A third has the pervading influence of a French horn. A fourth lends the accent of a flute. And so on.

Put such an assemblage of instruments in one auditorium . . . let each play a tune as he feels the mood . . . and the result is bedlam. But under the baton and guidance of a Bruno Walter, these same instruments pour forth the most appealing music in the world.

In a parallel manner, Color represents a symphony orchestra. It is either an effectively welded emotional (and, therefore, selling) force . . . or it results in a cacophony of tones which in the end result in a muddling markdown for everyone. With a basic understanding of Color . . . what it is, how it moves people, its effect on fashion in whatever people wear or use, and how it can best be utilized . . . the textile industry can earn a better profit.

Music moves people, as it has for countless centuries. But so does Color, for even more countless centuries. Even beyond the numerable days of the Bible, human beings used Color to bedeck themselves and their surroundings; to make themselves and their habitat more appealing, more pleasing, more attractive to themselves and to others. The history of civilization is dotted with the simultaneous extension of Color; as Man moved to new areas, and as he finally discovered the chemistry of Color, we find a vast expansion of its use. Not always wisely, and not always to a profitable end.

It is in the study of Color History that one first discerns how Man and Color developed a loving affinity for each other.

But surprisingly, when one begins to burrow beneath the civilization-strata of Man; when one uncovers first one layer and then another and another, he cannot fail to be struck by the manner in which Color has both an emotional and a functional part in history. It is essential, in our opinion, that anyone to whom Color is important . . . and that encompasses most facets of the soft-goods and textile industries . . . should have at least a working knowledge of history in terms of Color.

Black, Brown, Navy, and White

These represented Color in the textile world when our grandmothers went shopping. The limitation was purely functional, and for two good reasons. *First,* there was the problem of being practical; because the world had no drycleaning or wash-and-wear as we have grown to accept them, women had to choose colors which would not too easily show signs of wear and travel. *Second,* and again because the excellent technology of color-dyeing did not exist at that time, there was no such thing as a fast-color red or purple or green.

One may say, "But what about the high-colored clothes both

men and women wore in the world courts during the 15th and 16th centuries?" True, they did exist; but one must remember that such clothes were worn only by men and women of comparatively great wealth. Such people could well afford to wear a new dress or suit a few times, until it became spotted, and then give it away to an underling. And even in these times, history records the most popular richman-poorman suit was for a full century (the 19th) the famed English black broadcloth . . . again for purely functional reasons.

Psychologically such conservatism in color habit was against Man's nature. He (and she) has always been preferentially inclined to bright colorings in attire. In such distant corners of the world as India, where the bright, multicolored India Madras was dominant and in the Gaelic and Roman countries where the Clan Tartans were widely adopted, Color asserted its importance in apparel textiles. Color is universal in appeal and in selling effectiveness; today, again in far-flung corners such as Japan and Italy, in America and in Africa, Color is *the one strong factor* which serves to move textiles much faster than they otherwise might.

Primitive man painted his body to frighten his enemies. At this very moment, in a sense, men and women do exactly the same thing . . but with different objects in view. It would, in so-called civilized lands, be immoral and illegal for humans to stride about bedecked in only their daubed skins; so, today, they accomplish their objectives by using *Color in clothes.* Sometimes to please, sometimes to draw emulation, sometimes (as in the royal courts where purple is reserved for the heads) to inspire awe. They do exactly the same when they consider Color in their homes. Thus, it should be apparent that a truly constructive use of color can make dollars-and-cents for virtually every branch of the industry; because, when used with skill, Color has an emotional impact which can greatly enhance the utility as well as the appeal of countless products. This is a fundamental precept, for instance, in the recently published book by American Fabrics Color Editor Howard Ketcham . . . *Color Planning.**

Color Through the Ages

The history of man and the history of Color have come down through the times hand in hand. Basically the need seems to have prevailed at all times . . . even today . . . to use Color for decoration and allure. The one difference between Color as we know it today as against Color up to a hundred years ago appears to be in its chemistry. For it was only in comparatively recent times that Sir William Henry Perkin (in 1856 to be precise) developed the first chemical dyestuff. It was aniline purple . . . known as mauve . . . and probably gave rise to what has always been referred to as the Mauve Decade.

Nobody today knows when and how the first colors were discovered, and why men used them. Darwin wrote that the first color seen by man was green; its base substance was chlorophyl, native to all vegetation. But after that, what? Obviously, by the judgment of scientists, logicians and archaeologists, man started to use whatever abounded near his cave or home. As brighter-colored plants, flowers and rocks appeared, man learned how to extract their color and use it for ornamenting his walls and raiment. Because one of the great differentials between man and other animals is his ability to stretch curiosity into reasoning, he tried to emulate what he saw about him: animals, rainbows, sunset and sunrise, fire . . . and then painstakingly discovered how he could approximate their colorings through natural dyestuffs.

He went further than prime vegetation for his Color sources. Early cave dwellings which were discovered reveal walls bearing pictures executed with charcoal . . . usually made from burnt bones; red from iron oxide . . . yellow ochres from limonite and other metallic clays, and white lime. Primary colors were used entirely by Paleolithic man (and even the early Egyptians and Babylonians) because they knew no other colors; they had not yet learned how to mix and blend to obtain hues and tones and shades.

But as man grew, so grew both his craving for Color and his skill in developing new color supplies and technics. He learned that he could obtain a deep blue from a certain form of plant decomposition; that alizarin could be extracted from the madder plant; that such colors as scarlet and vermilion could be obtained by squeezing secretions from tiny insects and worms; that ultramarine could be made from lapis lazuli, adding to his range of blues; that a certain purple could be obtained from sea mollusks.

Egypt Stood for Color

But with all this, even in the days of which the Bible tells, Color was pretty much limited, as we know it today. By the time the Egyptians came into ascendancy, however, much progress had been made. They had, as their still-extant decor reveals, many so-called new colors. They became adept in the use of newer greens, newer yellows, a new cobalt blue and . . . for the first time . . . they developed a medium of egg whites and vinegar for these colors, which was still extant when the Greeks held sway in art forms.

The first applications of Color Engineering were developed, not in modern times, but in the ancient days of Egypt. The artisans had already developed multicolor effects by the discovery of many sources for new coloring materials. But since the bright sunlight of the Nile area was constant and glaring, the people worked out principles which added functional to the aesthetic aspects of Color. (Today, color engineers have the same problem in working out colorings for interiors of modern homes with great expanses of glass.) But the use of Color in Egypt, while still astonishing to modern archaeologists, was not confined to the work done in making homes more attractive: more than a century ago an explorer and

ZODIAC COLORS

RED . . . *Aries*
SCARLET . . . *Taurus*
YELLOW-RED . . . *Gemini*
YELLOW . . . *Cancer, Leo*
GREEN . . . *Libra*
BLUE . . . *Sagittarius*
PURPLE-BLUE . . . *Capricorn*
PURPLE . . . *Aquarius*
RED-VIOLET . . . *Pisces*

Flowers of The Month

January	Carnation or Snow Drop
February	Violet or Primrose
March	Jonquil or Daffodil
April	Sweet Pea or Daisy
May	Lily of the Valley or Hawthorn
June	Rose or Honeysuckle
July	Larkspur or Water Lily
August	Poppy or Gladiolus
September	Aster or Morning Glory
October	Calendula or Cosmos
November	Chrysanthemum
December	Narcissus or Holly

*Published by Harper's; $5.95.

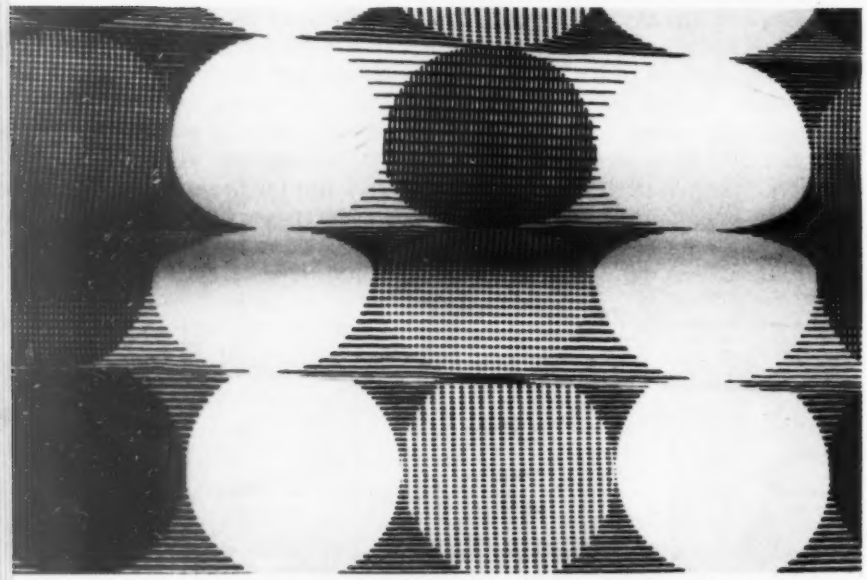
writer stated, *"Egypt practiced calico printing in a manner similar to the moderns."*

Thus we see that, despite the passing of countless centuries, man in Egypt was as susceptible to the use of Color in his raiment as was his forefather peering about his paleolithic cave. This is also evident when one studies the archaeology of Rome and Greece: development of Color was so advanced that almost universally certain restrictions were laid down as to the use of certain tints. Purple, for some reason, became the mark of the upper and ruling classes; black, in many lands, denoted sorrow and penitence. Simultaneously, and to demonstrate once more the basic importance of Color to *all* people, the Orient was at this time working in the direction of delicate hues which, to this day, have never been quite equalled even though they are universally admired. The famed Chinese red lacquer, as an instance, was first made from ground cinnabar; today it is possible to make it from chemical ingredients. As far back as 2205 B.C., the Memorial of Rights established combinations of five colors . . . blue, red, white, yellow and black . . . as a standard in Chinese painting.

The delicate tones of Ming and Sung porcelain are today in high favor for home decorating colors; but in periodic fashion cycles these very same delicate tints find their way into the apparel fabrics worn by men and women (the Psychology of Color Cycles will be treated further on in this editorial).

The Development of Powdered Tints

Persia was not far behind China in the development of colors. Its special powder blue, as a single instance, is in the palette of every truly proficient colorist; and so are the famed Per-



Geometric pattern with fresh approach to handling black and white. Designed by Ross Littell for Knoll Textiles, Inc.

sian greyed turquoise and lemon green. But clear across the world, once more, we must inspect what the American Indian was doing with Color; whether one rummages among the leavings of the highly civilized Mexicans and Peruvians or the aborigines of the primitive Pueblo and Apache Indians of our own Southwest, it is apparent that these peoples devoted much time and thought to Color. Color, in short, has always been a type of universal phenomenon; it never was, and never can be, restricted by time or geography.

It has been strictly in the technological sense that there has been any marked improvement in the field of Color since ancient days; man's entire quest for better ways to reproduce Color is only further proof that this is a most emotionally productive force in man's dress habits; it is a driving force in creating more and more business at a satisfactory rate of profit.

Anachronistically, the Dark Ages produced perhaps the brightest sparks of hope when it came to Color. So conscious of Color were all people that it was no uncommon sight to see a peasant's field tools painted in brilliant hues; nor was Color designated to any particular class. Aristocrats as well as serfs used Color prodigiously in their clothes and in their personal belongings. Color did indeed grow riotous; and it was almost a natural subsequence that sooner or later certain restrictions and limitations had to be laid down as to its use.

The Emperor Charlemagne drew the line in raiment; he ordained that the common people should dress in grey. As the feudal system took hold, the heraldic colors of red, blue, black, green, purple, gold and silver had to be limited to those who belonged to the nobility; but some noblemen carried this to the point of dressing even their stablemen in such colors, and in psychological self-defense the upper classes returned to the use of restrained colors for themselves but kept the heraldic colors for their servants.

The Church, with astute perceptivity, early realized the great extent to which people reacted to the significance of certain colors; and so these colors became more or less established as denoting specific situations and emotional phases. It was only natural that the stained glass window should become so significant a part of so many church buildings, for in this medium Color could not only be utilized and enjoyed to the fullest, it could be used to stimulate the highest aspects of a man's being.

With all of these potent factors at work, it is interesting to speculate why the 19th Century, despite the great emphasis laid on Color, could become a world of Black-Brown-Navy-and-White. Obviously, certain forces in the mechanized western countries contributed to this de-emphasis (relatively speaking) of Color.

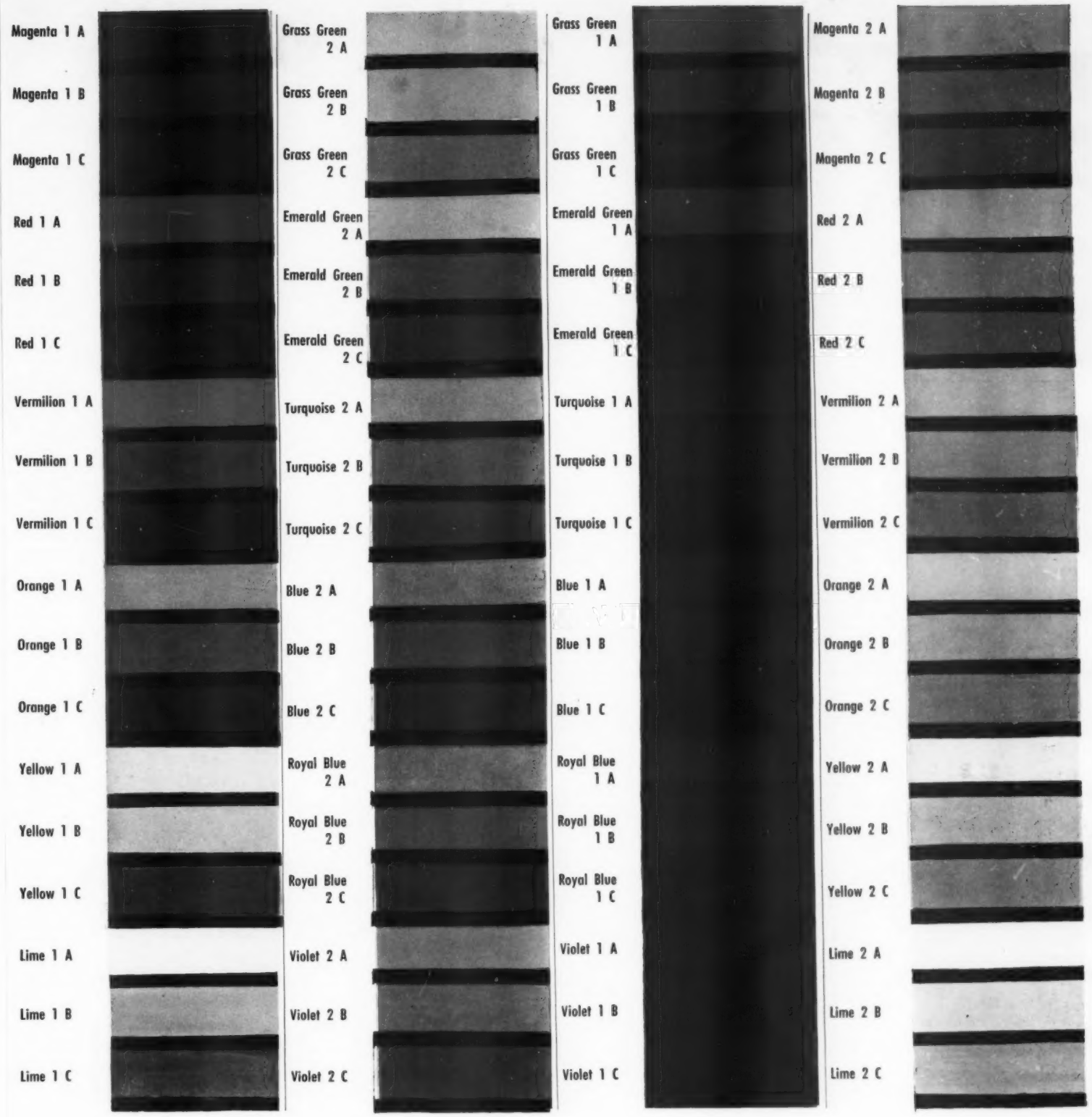
Color as a Selling Force

This brings us right to the brink of the understanding of Color as a Selling Force. It demonstrates clearly and in understandable statistics how a whole worldwide industry can be lifted up or relentlessly forced down by certain basic human relationships. It explains, in a way, why and how an industry can go through a period of lean years, and then suddenly and surprisingly leap to the top of the earnings-heap.

Thus far we have attempted to explain the parallel of Color and man's sociological history. Psychologists can better and more scientifically explain why this should have existed for

(please turn)

In the forthcoming American Fabrics Encyclopedia of Textiles (to be published by Prentice-Hall by the end of 1959 at $30) the section devoted to Dyeing and Finishing fully and expertly covers what everyone in the textile industry must know about the Application of Color through dyeing and printing. Through pictures and words the reader will gain a most thorough knowledge of the various processes: what they are, the mechanics involved in each, and most particularly the advantages inherent in the use of each color and finishing process. Even the individual whose interest lies in using finished fabrics, or end products, should know the technicalities involved in this field.



COLOR KEYBOARD

Chart I — WARM COLORS — DARK VALUE
Chart II — COOL COLORS — LIGHT VALUE
Chart III — COOL COLORS — DARK VALUE
Chart IV — WARM COLORS — LIGHT VALUE

Use this chart to compose harmonious, appealing color-combinations. Use a warm color against a cold, or vice versa; a color against its complement (red on green, or yellow on purple-blue); a weak tone against a strong (strong emerald against a grayed green, as an example); or a light value of a color against a dark value, or vice versa (pink on maroon).

so long. But the simple essence is that man is vitally interested in Color; man has always shown a keen desire to use Color through the millions of years; and it remains only to understand the *movement* of Color to capitalize fully on this natural selling and profit factor.

It must by now be apparent to the reader that nowhere in this section, thus far, have we made allusion to the subject of *Design*. This is not because we are writing about Color in the sense of a *flat tone*, because quite obviously the allusion to Sung porcelains instantly conjures up a picture of dainty floral and animal designs. Simply stated, we make no allusion to the art of Design simply because this, in itself, is a large and weighty subject which calls for a serious treatise of its own; one which we propose to compose in a forthcoming issue.

Therefore, when you encounter the word *Color*, please consider it in the broad sense as encompassing *Design* and *Pattern* as well.

Paisley colorings, for instance, instantly imply Paisley motifs; District Checks, conversely, suggest the heather colorings as the mind envisions the various check formations. And so, for the purpose of this editorial, think simultaneously of *both* Color and Design when we mention the one.

There is definitely a Cycle of Obsolescence in the field of Color. This is the factor which determines which Colors are on the selling ascendancy (which is when textile companies and manufacturers should be ready to ride the trend) and when they are on the way out (which is when these companies should be out of stock). *There is no set time limit for such Color Cycles.*

The life span for a Color Cycle is generally determined by (surprisingly) the people in the lowest social and economic strata of the world. The formula is as simple as this: When a woman buys a dress in a certain coloring at the couture level, she is generally flattered to see it in the window of a Fifth Avenue store. But . . . when her maid wears a cheap version which is the result of both mill and manufacturer "knockoffs" . . . she is through with that particular fashion. Strangely enough, it is no time at all before even the maid gets tired of her dress! And that ends the cycle.

Color Moves in a Set Cycle

How long does this take? No one, unfortunately, can foretell . . . and this is where the textile industry markdowns come from. Possibly the quickest coming-up-and-going-down of all women's fashions was the famed Princess Eugénie hat. Within thirty days from the time it hit America's newspaper front pages when it was photographed on a movie star returning from Paris, it was selling for as little as $1.69 at Gimbels basement store in Pittsburgh. Thus, what had every promise of giving the millinery industry the boost it needed turned into its costliest fashion cycle.

What happens, essentially, is that fashions . . . whether in line, design or Color . . . start at the top level. The Boss likes his Ivy League suit . . . until he spies his shipping clerk wearing the same cut; when he discards his Ivy Leagues, so does his shipping clerk. The time cycle in the men's field is, of course, much longer than the quicker-moving women's field. When the clothing industry is adroit enough to be ready with the Continental Look, it suffers no gapingly idle series of seasons. *But suppose it were not ready?*

Color also has a definite relationship to both functional and emotional periods. During the recent World War, mills, manufacturers and retailers could get by with a scant range of colors in a simple basic rayon gabardine for several years; but as the war neared its end, and before the textile industry achieved its realization it would soon have to be ready with newer fabrics, more colors were added to tempt the public. This served to carry over *some* of the wartime textile economy; but it was apparent to thinkers within the textile industry that it could be no more than a stopgap while new approaches to Color could be readied to spur a new consumer phase of interest.

Red, as an instance, virtually disappears from the public scene as soon as a war period ends. The implied connotation between a red fabric and the red of spilled blood still carries too much emotional stress; and so, for a while, we find this color missing from most color cards. But since red, in itself, carries so much attraction for the public, it is only a matter of time before we find it back on the scene . . . and in full swing. It may perhaps, as happened in 1958, tend to become slightly more orangy than in previous seasons; in 1959 and 1960 this may swing toward the purple-reds through the addition of more blue. But the basic fact remains that emotion *does* play an active part in determining which colors have a chance to succeed; and at the same time, there is always the constant movement at top levels toward the slightly-different.

Modern Cleaning Methods Aid Color

Of course, until the turn of the century there was the functional factor of *cleaning* to be considered. This became more important as the ready-made apparel industries grew; for then it became fairly practical and economically feasible for the masses to own a rapidly-changing wardrobe. This is one major reason why women and men alike wore so much brown-white-navy-and-black. Instead of making their own clothes, or having them dressmaker-made, people simply walked into an emporium and selected garments from the rack (or, in the first days, the shelves; thus the expression "hand-me-downs" for readymade clothing). But while such clothes were relatively inexpensive, people in the mass simply could not afford to throw them away when spotted or soiled; there was no Vat Dye Institute and there was no such efficient organization as the Dry Cleaners Institute to teach workers how to remove spots and soil quickly and cheaply. Thus, in order to avail themselves of the variety of the ready-made stocks at fairly low prices, people gravitated toward the four colors listed. Spots and dirt did not show up so glaringly on brown-blue-black-and-white.

But as several developments came along in the application and care of Color in textiles, the world became once again a rainbow of color. The inner urge for brightness exerted itself with unbelievable pressure . . . and people rushed to stores to buy new clothing and new home furnishings in new colors. They were more than tired of the so-called practical dark colors . . . and they were more than anxious to bedeck and surround themselves with brightness.

In order to utilize Color to its best selling advantage, obviously it is first necessary to have a clear working understanding of how Color is applied to the fabric. Whether you think in terms of flat or solid colors, or of multicolor designs, it is essential that you make allowances for what can frequently happen to a particular hue or arrangement under certain conditions.

In a forthcoming issue The Editors plan to insert additional studies on Color, the most vital selling force in textiles. We recommend that you look for them; also, that you keenly study the AF Color Trend Reports as they appear.

The brilliantly colored dragonfly shown in this antique Japanese painting is lured to certain plants and flowers not only by their scent but also by their colorings . . . a part of Nature's grand scheme of cross-pollination which perpetuates the floral strain.

so long. But the simple essence is that man is vitally interested in Color; man has always shown a keen desire to use Color through the millions of years; and it remains only to understand the *movement* of Color to capitalize fully on this natural selling and profit factor.

It must by now be apparent to the reader that nowhere in this section, thus far, have we made allusion to the subject of *Design*. This is not because we are writing about Color in the sense of a *flat tone*, because quite obviously the allusion to Sung porcelains instantly conjures up a picture of dainty floral and animal designs. Simply stated, we make no allusion to the art of Design simply because this, in itself, is a large and weighty subject which calls for a serious treatise of its own; one which we propose to compose in a forthcoming issue.

Therefore, when you encounter the word *Color*, please consider it in the broad sense as encompassing *Design* and *Pattern* as well.

Paisley colorings, for instance, instantly imply Paisley motifs; District Checks, conversely, suggest the heather colorings as the mind envisions the various check formations. And so, for the purpose of this editorial, think simultaneously of *both* Color and Design when we mention the one.

There is definitely a Cycle of Obsolescence in the field of Color. This is the factor which determines which Colors are on the selling ascendancy (which is when textile companies and manufacturers should be ready to ride the trend) and when they are on the way out (which is when these companies should be out of stock). *There is no set time limit for such Color Cycles.*

The life span for a Color Cycle is generally determined by (surprisingly) the people in the lowest social and economic strata of the world. The formula is as simple as this: When a woman buys a dress in a certain coloring at the couture level, she is generally flattered to see it in the window of a Fifth Avenue store. But . . . when her maid wears a cheap version which is the result of both mill and manufacturer "knockoffs" . . . she is through with that particular fashion. Strangely enough, it is no time at all before even the maid gets tired of her dress! And that ends the cycle.

Color Moves in a Set Cycle

How long does this take? No one, unfortunately, can foretell . . . and this is where the textile industry markdowns come from. Possibly the quickest coming-up-and-going-down of all women's fashions was the famed Princess Eugénie hat. Within thirty days from the time it hit America's newspaper front pages when it was photographed on a movie star returning from Paris, it was selling for as little as $1.69 at Gimbels basement store in Pittsburgh. Thus, what had every promise of giving the millinery industry the boost it needed turned into its costliest fashion cycle.

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Recommended for Your Library

The Publisher suggests these Four New Books which contain Material and Ideas important to Textilemen

Color Planning for Industry . . .
by Howard Ketcham

With the growing awareness in all industry that Color is a dynamic selling force, this new book by Color Engineer Howard Ketcham comes at a timely moment. While, as the readers of American Fabrics Magazine know from his regular writings, Howard Ketcham is an expert in the application of color, in his present book he starts by giving the reader, first, a clear understanding of what color is, what it does, where it came from, why it has great social and psychological force; he then proceeds, by the use of specific and tangible problems, to teach the reader how to approach and solve any color problem.

This is more than a textbook for people in the textile and fashion fields; Mr. Ketcham has proved to the satisfaction of such unrelated industries as supermarkets, gas stations, planes and automobiles that color is basic; that color draws or repels the viewer to buy or to refuse; that people respond to color under any circumstance and under any decisive condition . . . and that those who understand color and its use in their products, plants, offices and even their homes gain more from their daily work and living. *Harper Brothers, $5.*

Diderot Pictorial Encyclopedia of Trades and Industries

The textile industry was a major interest of the philosophers and scholars of 18th Century France. The famous French Encyclopedia, which the finest minds of the French Enlightenment took more than 25 years to complete, devotes dozens of descriptive illustrations to a comprehensive survey of textiles in France two centuries ago. These copperplate engravings have just been reprinted, for the first time in more than 150 years.

This pictorial panorama shows the textile industry as it was before the sweeping changes of 19th Century mechanization. In no other field is the contrast between the old and new techniques so striking. The plates show spinners, weavers, dyers and other textile craftsmen using methods that were to be made obsolete in the space of a generation.

One of the main objectives of the Encyclopedists was to encourage the adoption of the best techniques and to reveal trade secrets that had been concealed from outsiders for generations by trade monopolies. Several plates, for example, are devoted to the making of the famous Gobelin tapestries, while others portray the most advanced looms and textile machinery of the day.

No machine ever matched France's ancient methods, shown in detail in these pages, for making *passementerie* — the splendid ornamental ribbons and braids that adorned the gowns of Madame Pompadour and her royal friends. Other engravings show the craft of the most ancient textile workers, the silkworms. *Dover Publications; 2-volume set, $18.50.*

Textile Designs of Japan: Volume I

The "Textile Designs of Japan" is a survey of rich and varied Japanese textile designs classified into three groups, as designs of free style, designs of geometrical arrangement, and designs of the Fyukyus and the Ainu, and other overseas origin, so that their characteristics may be understood clearly.

Volume I contains most splendid designs of free style which have been fostered by old artistic traits and traditions. The Japanese, living in a beautiful seabound country, appreciate the scenic beauty and apply everything in nature to textile designs with their imaginations and technical skills not commonly to be found elsewhere, and give their designs character of their own. In the late 16th Century the kosode-type kimono began to be used widely among all classes because of its simple form, and at that time Japanese textile designs of free style done chiefly in dyework were born, together with new processing techniques.

During the period of feudalism and isolation from foreign nations, from the 16th to the 19th Century, the people of Japan flourished in their ability to the full, creating and combining many designs as far as the processing techniques permitted in the peaceful life.

For this volume the most important designs of free style have been selected from existing specimens of all conceivable kinds of textiles, such as costumes including hoh and kabuki robes, commoners' plain clothes, quilts, gift-wrappers and other representing a collection of 771 illustrations, including 34 in color, arranged in four groups by motif: plants, animals, nature, and manufactured objects.

The historical development and characteristics of Japanese textile designs are described fully. Each illustration brings alive the vigorous beauty of Japanese textiles, giving the reader an opportunity to obtain a richer and wider knowledge of Japanese textile designs. *Japan Textile Color Design Center: $40.*

Handbook of Textile Fibers
by J. Gordon Cook

This book provides condensed, authoritative and up-to-date information on all types of fibers, whether natural, manmade or synthetic. For people who are already in the textile industry; for those who are students and trainees; and for both manufacturers and retailers who require accurate and specific information regarding the numerous fibers, we recommend this 422-page Handbook. Liberally illustrated with technical and cross-sectional photographs and diagrams for easier understanding. *Merrow Publishing Co., Ltd., England; $2.10.*

* * *

PLEASE NOTE: *If you would like to purchase copies of these valuable books for your library, please send your order directly to us, and we will transmit it to the publisher for prompt fulfillment. American Fabrics Magazine, 152 East 40th St., New York 16, New York.*

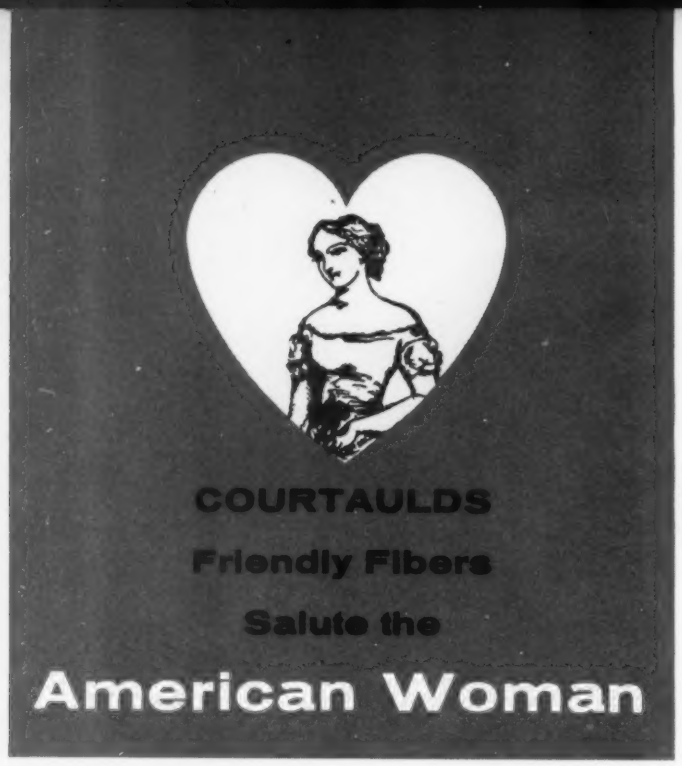
* * *

THE TWO FRIENDLY FIBERS

TOPEL and CORVAL

THIS IS THE STORY OF COURTAULDS NEW CROSS-LINKED RAYON FIBERS . . . WHY THEY ARE CALLED THE FRIENDLY FIBERS . . . HOW THEY ARE WINNING THE AFFECTION AND THE ESTEEM OF FABRIC WEAVERS AND CONVERTERS, AS WELL AS MANUFACTURERS AND RETAILERS IN AMERICA.

A Special Marketing Study



SEE HER as you will. Tall or short or average. Young or old or in her teens. Living on Beekman Place in New York or on High Street in Lima, Ohio. Wealthy or average or living on a barely sufficient income.

This is the American Woman . . . the *greatest* individual the textile industry must ever consider. She may, as many foreigners state, be the best dressed woman in the world on any budget. But this is mainly due to the fact that the American fashion and fabric industries wrack brain, body and finances every minute to make her so.

True, she does have far more in her wardrobe than her counterpart in London or Vienna or Paris or Tokyo. True, she is unconsciously dedicated to the American philosophy of Quick Obsolescence . . . the very lifeblood of all American industry and commerce. But she could not activate this urge if *you* . . . people who make and style and promote new textile products for her family and home . . . ceased to bring forth so many new and worthwhile things.

The American woman, as you must serve her, is many women in one. She is an attentive and intelligent mother to her children, and yet manages to have a business or artistic career on the side. She manages (often decorates) her home, and yet looks forward to an occasional party or evening out, with the frilly freedom she can express in her clothes. She is seemingly lavish, and yet she dotes on Wash and Wear as a saver of both money and work. You must understand these many facets of the wonderful American woman . . . for only through clear understanding of her emotional and physical needs can you produce the kinds of textiles, the merchandise, she is ready to buy.

Remember this, please, because it comes down to the essential well-being of your own business: This Woman is your more-than-willing ally in keeping fabric, fashion and retailing business at a profitable high . . . so long as you keep inspiring and enticing her to open her purse when she walks through the stores of her city.

We salute this Woman: Her desire for more attractive and more comfortable fabrics constantly provides the inspiration for newer, brighter, and better fabrics. Without her constant support the fashion and textile industry, as we know it today, would cease to exist.

It is with full recognition of the American Woman's desires and interest that Courtaulds brought forth Topel and Corval . . . the Friendly Fibers . . . to make life for her and her family more pleasant and more practical. Already her acceptance of these two new fibers indicates that the American market is always open to something new . . . so long as it is better.

A FEW WORDS ABOUT COURTAULDS

WHILE Courtaulds (Alabama) Inc. is a relatively new label in America (1952), the name Courtaulds itself is one of the oldest and most respected in the textile world and one with deep roots in the United States. Courtaulds, Ltd. of England heads a virtual commonwealth of textiles, with branches in France, Germany, South Africa and Canada; and as such it is the largest producer of manmade fibers. And an older generation in American textiles will remember that Courtaulds, Ltd. actually founded the great rayon industry of this country. From 1910 until 1942 it controlled The American Viscose Company, whose chairman, on his 1939 retirement, was hailed as "the father of the American rayon industry."

The Courtauld name in England stems from the 1685 Revocation of the Edict de Nantes, which sent thousands of French Huguenots into exile, carrying their weaving skills to England to help make it, in the next two centuries, a great textile country. Augustine Courtauld arrived in England in 1688 and his family was associated with textiles throughout the century, but it was not until 1782 that the Courtauld name actually was established in the infant industry. At that time George Courtauld established a silk throwing mill. (He was later to close the mill and emigrate to the United States, thus starting the close Courtauld ties with this country.)

By 1816 the Courtauld name was well known in silk, Samuel Courtauld having founded a silk manufacturing firm which was to keep sober Victorian England in crepe. When Victoria's gay son came to the throne and wanted brighter things, Courtaulds started pioneering in new fabrics and ultimately new fibers, including "artificial silk."

In 1904 the Courtauld firm bought into the young viscose rayon company established by Topham and Stearn (producers of the first viscose "silk"), and by 1910 Samuel Courtauld Ltd. was not only making viscose successfully in England but had also started the Viscose Company of the United States, a rayon pioneer which was to stand alone until 1920.

From 1910 until the present, the name Courtauld has stood for leadership in manmade fibers. 1914 saw development and promotion of the first staple fiber. 1924 saw the Viscose Company and Courtaulds Ltd. supporting Rayon . . . Kenneth Lord's new name for "artificial silk." In 1928 the Viscose

THE TWO FRIENDLY FIBERS

This *Sunny* fabric is evidence of the fine qualities of Topel.
BY COHAMA

This is TOPEL

Feel this fabric of 100% Topel fiber. You will understand the quality, even the luxury, Topel brings to all fabrics including blends. Topel blends readily with both natural fibers and synthetics: cotton, acetate and nylon are a few of its fortunate fiber friends.

A Quick Fact-Sheet about Topel:

The word is the registered trademark of Courtaulds (Alabama) Inc.
The basis of the fiber is a derivative of cellulose.
The properties include:

- — water absorbency and swelling comparable to cotton
- — a higher wet initial tensile modulus than usual rayon
- — reasonably good inherent dimensional stability to laundering
- — dry strength properties comparable to medium-tenacity viscose rayon staple, with slightly higher wet properties
- — improved resistance to caustic alkalies
- — can be dyed to level and even shades with all the dyestuffs commonly used on a cellulose fiber on both the rayon and cotton systems.
- — can be resin treated to obtain satisfactory wash-and-wear characteristics
- — enhancement of weave, lustre, hand, color in any fabric construction

A knitted heather sport shirting blending Corval with Orlon.
BY BRENTWOOD

This is CORVAL

Feel this fabric of Corval fiber, blended with Orlon. It is Corval which contributes the warm, human feeling especially in blends with colder synthetics. Corval develops a safe, bulky, wool-like hand with a friendly loft. It is absorbent like wool, comfortable like wool.

A Quick Fact-Sheet about Corval:

The word is the trademark of Courtaulds (Alabama) Inc.
The basis of the fiber is a derivative of cellulose.
The properties include:

- — water absorbency and swelling comparable to cotton
- — a good inherent dimensional stability to laundering
- — ability to take a resin treatment for washability as well as wrinkle-resistance
- — takes all the normal dyestuffs used for cellulose fibers with comparable dye-fastness and hue brightness
- — gives a soft, bulky, wool-like hand with a friendly loft
- — on fulling, or rope washing, develops bloom and bulk in a fabric
- — accepts mercerizing treatments of varying degrees of mildness or severity
- — blends easily with natural or man-made fibers, notably wool and acrylics

Company helped to found The Rayon Institute and in 1929 sponsored the first "Quality Control Plan" to establish standards for the blossoming industry. In 1938 Courtaulds Ltd. pioneered again, with the first solution-dyed rayon.

The Viscose Company in America became The American Viscose Company in 1937, having grown to be the world's largest single producer of manmade fibers. In 1942 these holdings were sold by Courtaulds, to give Great Britain dollar exchange, and the Courtauld name disappeared briefly from the United States.

With Courtaulds (Alabama) Inc. the Courtauld name came back to America to compete, among others, with the rayon giant it had founded in 1910. While maintaining cordial relations with its English cousins, Courtaulds (Alabama) Inc. is a totally independent company. Like its antecedents, however, it is by nature a pioneer. In 1953 it launched Coloray, the first solution-dyed rayon produced in this country. In 1958, with Coloray already well established, Courtaulds (Alabama) pioneered again, with Corval and Topel, the new cross-linked cellulosics. These new fibers are planned to add new luster to the industry with which the name Courtaulds is almost synonymous. Yet, even while Corval and Topel are proving their worth, pioneers at Courtaulds (Alabama) Inc., are developing new cellulosic fibers for the next half-century of Courtaulds in America.

WHAT A CROSS-LINKED RAYON FIBER IS:

THROUGH A MIRACLE of textile chemistry, Courtaulds has created a new form of fiber which behaves in new ways. The chemical process is called cross-linking. The effect is to control the fiber structure by tying the molecules to each other, minimizing the space in between.

Cross-linking in no way affects the basically desirable characteristics of traditional cellulosics, such as the ability to absorb dye easily and evenly, or the ability to provide a feeling of comfort. Cross-linking *does* create improvements on the cellulosic. For one thing, because the molecular spacing is controlled, the fiber (and thus the fabric) is less prone to absorb moisture; for another, greater stability is built into the fiber itself.

In a way, a cross-linked cellulosic fiber is like a cross between manmade and natural fibers, with the advantages of both. It takes dyes like a natural fiber, lends superior dye-ability in blends with synthetics. It accepts resin finishes as well as cotton and can be made comparably wash-and-wear. It has life in it: bounce, vitality, lustre, warmth. And again, because of the controlled molecular structure, the result is a finer grain in fabric, more luxury of appearance and hand.

DRESS.

OCTOBER 9th, 1860.

IT is always a pleasure to us to see our workpeople, and especially our comely young women, dressed NEAT and TIDY; nor should we, as has been already declared in a notice that has been put up at Booking Mills, wish to interfere with the fashion of their dress, whatever it may be, so long as their dress does not interfere with their work, or with the work of those near them in our employ.

The present ugly fashion of HOOPS, or CRINOLINE, as it is called, is, however, quite unfitted for the work of our Factories. Among the Power Looms it is almost impossible, and highly dangerous; among the Winding and Drawing Engines it greatly impedes the free passage of Overseers, Wasters, &c., and is inconvenient to all. At the Mills it is equally inconvenient, and still more mischievous, by bringing the dress against the Spindles, while also it sometimes becomes shockingly indecent when the young people are standing upon the Sliders.

FOR ALL THESE REASONS

We now request all our Hands, at all our Factories, to leave HOOPS AND CRINOLINE at home when they come to the Factories to work; and to come dressed in a manner suitable for their work, and with as much BECOMING NEATNESS as they can.

And OVERSEERS at all the Floors are hereby charged to see that all the Hands coming to work are thus properly dressed for factory work—without Hoops or Crinoline of any sort; and Overseers will be held RESPONSIBLE to us for strict regard to this regulation.

Licking Bobbins.

WHEN a Bobbin is fastened off, it has been a common practice to touch the end with the tongue to smooth it down, and there is no harm in that.

But out of this practice has arisen another practice, both nasty and mischievous, of licking the Bobbins all over to make them weigh heavier.

And to put an end at once, and altogether, to this nasty and mischievous practice of Licking the Bobbins, we now make it

A RULE

Not to touch the Bobbins with the Tongue at all; and Overseers are hereby authorised to enforce this rule by Forfeits.

SAMUEL COURTAULD & Co.

A notice, now amusing, exhibited in the mills in 1860

NOTICE

As a Rule only those women employed in the Finishing whose homes are beyond the Cemetery on the road to Braintree, or beyond the 'Bricklayers' Arms' in Church Street, can remain on the premises at Meal Times.

All women who do remain, will take their Meals in the Room which has been fitted up for the purpose.

A woman will be appointed to attend to the arrangements of this Room.

She will attend to the boiling of Potatoes, and to the warming of Food in basins in the Stove upstairs (so long as it may not be found inconvenient or undesirable to make use of the Stove for that purpose), and will provide boiling water at meal times.

For the present she can also provide boiling water for those who want Tea the first thing in the morning, but this practice of Early tea drinking is found to be in many respects inconvenient and may, not improbably, have to be discontinued.

None of the other women must go upstairs except at meal times, and none of them can be allowed to make use of the Stoves or Furnaces downstairs for any but Business Purposes.

No Peeling of Potatoes, or anything of that kind, must be done downstairs.

No women who do not remain on the Premises for Meals can get food warmed or tea prepared in order to take away with them.

The practice of giving up work for a time, in order to have tea or other refreshments, at 11 a.m. and at 4 p.m., or at any other times but the regular Meal Times, must be entirely discontinued.

SAML. COURTAULD & CO.

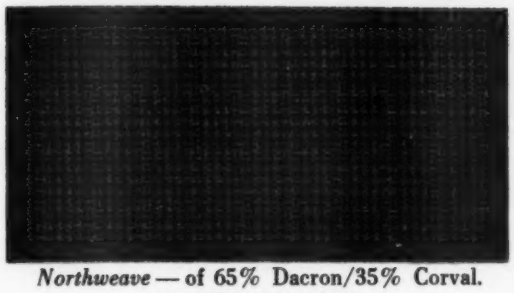
Mar. 4th, 1873.

Mem^m. June 1874.

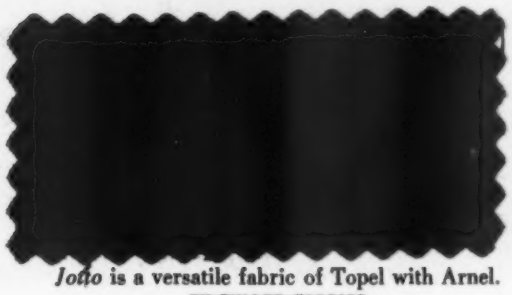
It is to be clearly understood that no Beer drinking is allowed during the Hours of Work and the Overseers are enjoined to see that this Regulation is duly attended to.

SAML. COURTAULD & CO.

A notice posted in the mills in 1873. In it the management frowns on 'this practice of Early tea drinking', and, a year later, condemns beer drinking 'during the Hours of Work'

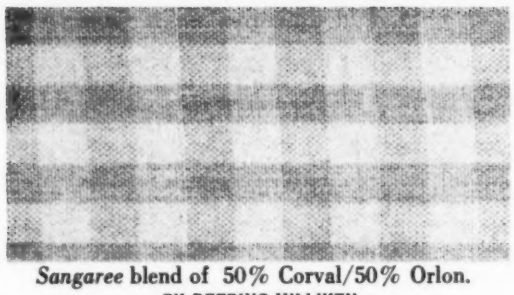


Northweave — of 65% Dacron/35% Corval.
BY DEERING-MILLIKEN

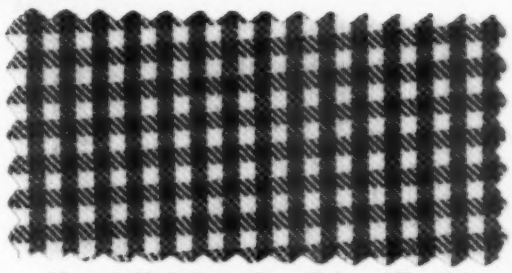


Jolio is a versatile fabric of Topel with Arnel.
BY FULLER FABRICS

NOW LOOK AT AND FEEL THESE TYPICAL SWATCHES OF FABRICS ALREADY BEING SUCCESSFULLY SOLD BY LEADING MILLS, CONVERTERS AND PIECE GOODS DEPARTMENTS.

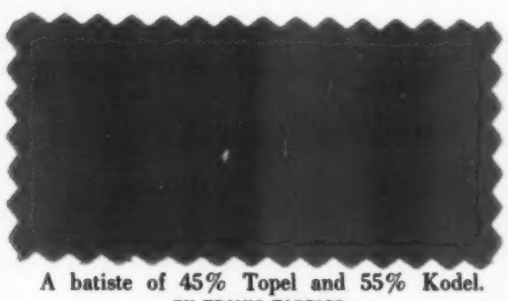


Sangaree blend of 50% Corval/50% Orlon.
BY DEERING-MILLIKEN

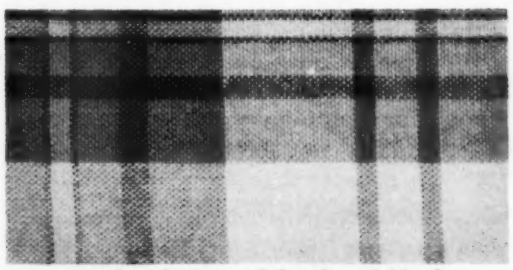


Channel Cloth shows fine affinity of Topel for cotton, using 33% Topel.
BY GALEY & LORD

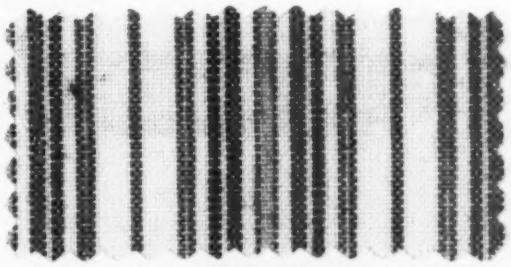
Dobby suiting of 70% Corval/30% acetate.
BY LABTEX FABRICS



A batiste of 45% Topel and 55% Kodel.
BY TRAVIS FABRICS



Another *Sangaree* Orlon-Corval blend.
BY DEERING-MILLIKEN



Sangaree offers a choice of Corval with either Dacron or Orlon in a 50-50 blend.
DEERING-MILLIKEN

CORVAL and TOPEL . . . *the Friendly Fibers*

ARE THE MODERN FIBERS

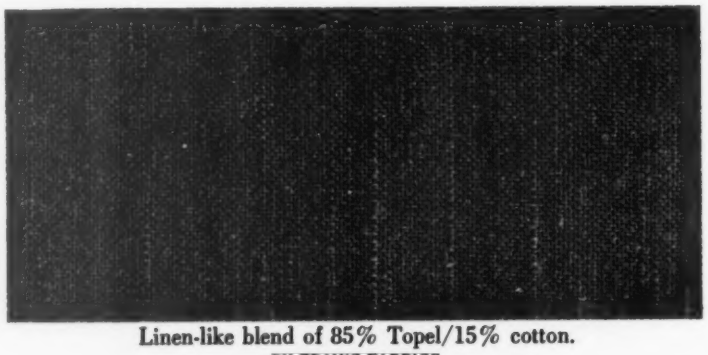
Technically and literally they are classed as Cross-Linked Rayon. But to class them merely as such would be basically as wrong as classing the jets of today with the first planes which spanned Paris and London in 1924.

CORVAL and TOPEL . . . *the Friendly Fibers*

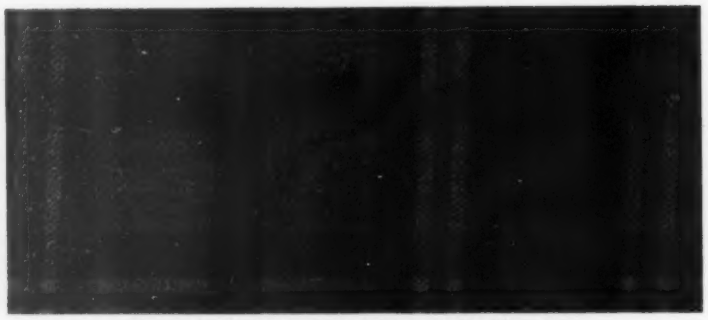
CARESS THE HAND

They impart a bloom and a warmth of hand to fabrics which embody these fibers in their blending. They feel as natural and alive as a natural fiber, uniquely different from the common concept of a manmade fiber.

Topflax, **a printed fabric of 70% Topel and 30% flax.**
BY TRAVIS FABRICS



Linen-like blend of 85% Topel/15% cotton.
BY TRAVIS FABRICS



Channel Cloth **blends 33% Topel/67% cotton.**
BY GALEY & LORD

CORVAL and TOPEL . . . *the Friendly Fibers*

TAKE DYESTUFFS WONDERFULLY

As if they were born to be together, these fibers and the chemical dyestuffs of today combine to give dyeing qualities and high color retention to an amazing degree. They can be processed in any standard manner with standard equipment.

THE SUCCESS of TOPEL is based on ingenious blends with many fibers

Anticipating, from its pre-introduction tests, that Topel would blend in an equally friendly fashion with other natural fibers or synthetics the decision was made to develop it in three areas.

Topel/cotton was developed by Galey & Lord in a fabric with soft, somewhat flannelette hand; it was produced in confined plaids and small checks for the Fall lines of McGregor-Doniger and Manhattan Shirt. Travis Fabrics produced a poplin of 55% Kodel/45%Topel with a decidedly silk-like hand; the fabric, which takes waterproof and crease-resistant finishes readily, was confined to a selected group of cutters to test the new fabric to the fullest. Alligator raincoats for men, on the basis of the company's early Fall success, are expected to show the fabric extensively. Kodel/Topel was also tested in children's outerwear by Gardner Corporation, long famous for its children's storm and snow suits. McGregor, meanwhile, pioneered with the new fabric in three styles of jackets, including a Vynel lined "Warm-Up" jacket for heavy duty winter use.

The new Topel fiber has already demonstrated itself as a success. Convinced that it had a winner, Travis Fabrics has introduced a lighter weight poplin, which is expected to become a good wash-and-wear performer in uniforms, and a batiste which will be sold in both men's and women's wear, both printed and plain. Travis has also developed Topflax, a blend of 70% Topel/30% cotton which has all the basic properties of linen, including brilliance of dyes. Printed and plain, this fabric, together with an 85%/15% blend of Topel and cotton, is already heavily committed to top cutters in both men's and women's sportswear.

Cohama meanwhile, has coordinated a considerable portion of its spring promotion around a 100% Topel fabric known as Sunny, which will go into men's shirts, and in women's sportswear and dresses. The fabric is described by Cohama as washing like silk, and with dyeing qualities equal to that of any natural fiber. Spring 1960 will also see Topel in blends with Arnel by Fuller Fabrics.

CORVAL and TOPEL . . . *the Friendly Fibers*

STAND ON THEIR OWN TWO FEET

They won't pill. They won't cling. Their structure is endowed with unexpected strength, so that they do not easily break from tension and abrasion, which is the usual cause of pilling.

CORVAL and TOPEL . . . *the Friendly Fibers*

LOVE WASH AND WEAR

They cuddle up to the special finishes for Wash and Wear and shrink resistance like no other manmade cellulosic fiber. This is because cross-linking of the molecular structure reduces the swelling.

THE SUCCESS of CORVAL in suitings is a big factor in NORTHWEAVE

NORTHWEAVE made its bow to the public in the fall of 1958 as a blend of 65% Dacron and 35% rayon, designed to be the first wash-and-wear menswear fabric for year-round wear. But it was not until Northweave entered its second year in a new fiber construction featuring Corval instead of ordinary rayon that it won recognition in the market. Rarely has a cloth made such an impression. No wonder, because the new Northweave did not look in the least like a wash-and-wear fabric, but like one of the better worsteds or flannels. Yet its performance characteristics were nothing short of sensational.

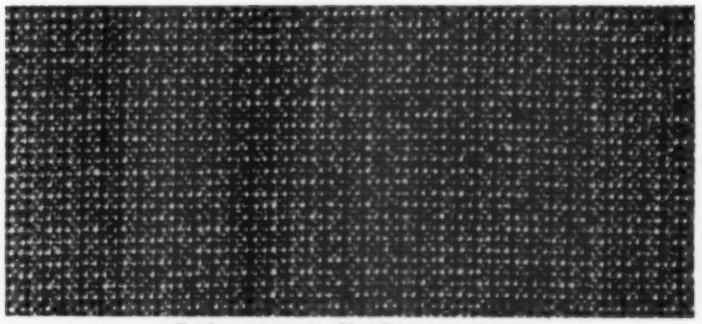
A man could now buy smart business suits, compatible with exacting standards of dress, either in Fall and Winter weights, or in tropical feather weights, that could go from washer-to-dryer-to-wearer in as little as one hour. The fact that Northweave is undoubtedly a topdrawer fabric, able to hold its own wherever well-groomed people gather, is an accomplishment of Courtaulds' Corval fiber. New Northweave with Corval also offers greatly improved wrinkle-resistance and crease-retention over the original blend.

Responsible for this signal advance in apparel fabric for modern living are first of all the developers of the fibers: DuPont and Courtaulds. Then comes the development of the fabric itself: spinning, weaving, finishing. Here Milliken has come up with a cloth that exceeds all expectations.

The ultimate development of course has been at the garment manufacturer's level. The cloth has been tailored into men's suits and sports jackets by Sagner, men's and boys' slacks by Thomson, boys' suits and sports jackets by Picariello & Singer. These three companies are known as the Northweave Associates; the cloth is exclusively confined to them by Milliken.

Up to a couple of months ago this had been a development in the field of men's wear exclusively. The ladies did not get into the act until last April 22, when men's custom-detailed slacks for women by "Mr. Thomson" were announced to the trade, with Northweave as one of the featured fabrics. The initial response has been little short of a furor.

Northweave, a sharkskin weave suiting of 65% Dacron and 35% Corval.
BY DEERING-MILLIKEN



Basket weave in *Northweave* suiting.
BY DEERING-MILLIKEN

Scottish Clan Tartan in *Northweave*.
BY DEERING-MILLIKEN

CORVAL and TOPEL . . . *the Friendly Fibers*

GET ALONG FINE

WITH ALL OTHER FIBERS

In blends these fibers seem capable of achieving almost any fabric characteristic desired. They blend well with all of the natural fibers; but go just as well with synthetics and manmades, and they impart dyeing qualities and aesthetic appearance, giving low-cost fabrics a high-cost hand and look.

Make Friends... with

TOPEL
and
CORVAL

THE TWO FRIENDLY FIBERS
from COURTAULDS (ALABAMA) INC.

The Research and Development Departments are at the disposal of any Weaver or Converter who would like aid in developing his own constructions and finishes. Manufacturers and retailers are invited to write for continuing source information and suggestions as to how they themselves may profit from these entirely new Cross-Linked Cellulosic Fibers. Courtaulds (Alabama) Inc., 600 Fifth Ave., New York, N.Y.

CORVAL is the trademark of Courtaulds (Alabama) Inc.
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